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For centuries composers have worked with performers to assist in the realization and expression of their musical ideas. As modern composers produce new works of music, performers are needed to contribute their expertise in producing accurate and idiomatic parts for their instruments. Lance Hulme composed his sonata for violin and piano, *Reel to Real*, in 2016 in consultation with me for the violin part. I assisted him with revisions, interpretations, and technical recommendations through numerous stages leading to the final score.

Original drafts of each movement are accompanied by critique and editorial commentary, giving insight into the collaborative relationship. A performance edition of the violin part with pedagogical commentary is included. The performance edition is based on the original manuscript with emphasis on clarity of the composer's intent and pedagogical and technical solutions to the challenges it contains. Bowings, fingerings, and string recommendations are indicated along with justifications for their choice. This edition and commentary provide a foundation from which future study and performance of the work may begin.

GUIDED COMPOSITION: A PERFORMER'S GUIDE TO AN ORIGINAL WORK BY COMPOSER LANCE HULME WITH AN EXPLORATION OF THE INTERACTION AND COLLABORATION BETWEEN COMPOSER AND PERFORMING ARTIST

by

Kelvin Brandon Churchill Ironside

A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2016

Approved by

_____
Committee Chair

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This document is dedicated in loving memory to my grandfather, William Clark Ironside, who impressed on me the most important truths of life. Perhaps enduring his affectionate nickname for me as “Dr. Ironside” for all those years is now worth it.

APPROVAL PAGE

This dissertation, written by Kelvin Brandon Churchill Ironside, has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair _____

Committee Members _____

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Date of Acceptance by Committee

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Date of Final Oral Examination

ACKNOWLEDGMENTS

I would like to express my sincerest gratitude to the members of my doctoral committee, Dr. Rebecca MacLeod, Dr. Scott Rawls, and Dr. Douglass for their dedication to my growth as a musician and teacher. Deepest thanks go to my committee chair and beloved mentor Marjorie Bagley for her encouragement and inspiration in music and in life. Also, I am very honored to have had the pleasure of working with Dr. Lance Hulme through this project, his ingenuity and collaborative spirit were always refreshing.

Sincerest thanks cannot be adequately expressed for the love, encouragement, sacrifice, and continuous support I have received from my parents. I am grateful beyond expression to them. I would also like to thank Kristen Ironside, my beautiful wife, my musical partner, and best friend. Her diligence drives me to be better each day.

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CHAPTER I

PURPOSE AND GOALS OF COLLABORATION

Composer Lance Hulme approached me regarding a composition he intended to write for violin and piano. He proposed that I take an integral role in its development by offering feedback, revisions, and insight from the perspective of a violinist and performer. The documentation of this collaboration will bring valuable understanding of the process of working alongside a composer in the production of an original piece of chamber music.

My role in this collaboration directed the composer toward writing a technically attainable, artistically idiomatic violin part. The work included proofing for errors and suggesting bowing and articulation adjustments to give the score more precision and the performer the clearest possible understanding of the composer's wishes. As part of this process, I spent time exploring options for more efficient passage work, recommending choices for voicing and articulation (based on the composer's needs and a performer's ability), improving idiomatic gestures, and providing the composer with a violin-performer's experimentation and feedback.

Along with the completed sonata in three movements, there will be a "Performance Guide and Analysis" with an annotated violin part for the work. This guide will outline musical style, form and structure, compositional influences (if applicable), and technical or musical recommendations for future performers wishing to study this work. Additionally, it will have the added pedagogical benefit of including an annotated

analysis and guide from a performer's perspective and a discussion of the collaboration process for the performer who may be curious as to what challenges they might encounter when considering a similar endeavor.

This project will develop a new piece of music with a contemporary perspective in a traditional genre. It documents specific suggestions made to Lance Hulme regarding notational or stylistic choices that best preserve his compositional intent for the violinist. The performance guide addresses technical and musical suggestions for the benefit of future performers.

CHAPTER II

ABOUT LANCE HULME

Biography

Lance Hulme studied composition at the Yale University School of Music (DMA, MMA) and the Eastman School of Music (MM), and completed his undergraduate at the University of Minnesota (BM). He did additional study in composition on a Fulbright at the Universität für Musik, in Vienna, Austria. As a pianist with a foundation in jazz, his musical career has been filled with eclectic experiences performing, conducting, arranging, and in many different facets of collaboration in the field of new music.

Dr. Hulme has received commissions from the Warsaw Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, and Southern German Radio among numerous others. Hulme's music has won many awards including the Grand Prize at the International Witold Lutoslawski Composition Competition, 1st Prize in the ASCAP/Rudolf Nissim Prize, and many more. He is currently a professor at North Carolina Central University where he directs the music theory, aural skills, and composition program.[1]

Compositional Style and Techniques

Hulme draws on many eclectic sources for his compositions, including frequent influences from outside the classical repertoire. Identifying with the post-1970s generation of postmodern, mid-20th century composers, classical art music's divorce

[1] Lance Hulme, "Lance Hulme," http://www.lancehulme.com [accessed July 29, 2016].

from tonality has come full circle for him.[2] He is a tonal composer, but not in a functionally tonal way, rather primarily in a contrapuntal and linear way. Hulme uses interval sets in much of his composing through a process he refers to as "chaining." The chosen interval sets that form a movement's base will continue to return with constantly changing pitches. These recurring sets give logic and structural underpinning to the material—the music is always relating to itself, yet it does not require a direct theme or motive for its rationale. The pitch sets providing the horizontal material also comprise what builds the vertical (harmonic) structure. This style of composition allows for the use of counterpoint in the parts as the tonality is not based on harmonic function but on following a line. The melodic fragments fit into a continually evolving sense of tonality that is held together by Hulme's sense of harmonic gravity, guided by a tonic justification and eventually revolving back to their origin. Hulme describes his style of writing as "characteristically very difficult and gnarly," and "meant to be played" as opposed to being too precious or in danger of breaking.[3]

Inspiration and Background on *Reel to Real*

This sonata fits into a series of sonatas Hulme is composing for piano and solo instruments. The whole of *Reel to Real*, and especially the first movement, draws from the folk-fiddle music tradition, and is an homage to his grandfather, Clark J. Combs, an Appalachian fiddler. The movement uses the process of chaining throughout to develop its underpinning intervallic sets and motivic ideas. Additionally, quotations of numerous

---

[2] Lance Hulme, interview with author, Greenville, SC, August 27, 2016.
[3] Ibid.

fiddle tunes Combs used to play, as well as some others discovered by Hulme, are interspersed in the violin part.

The second movement is dirge-like, it "draws on a Scottish fiddle quality," and Hulme intentionally uses the stability of a "closed melodic line" with a contrasting theme as the movement's foundation.[4] It is spun out through constant modulating of the tonal center and cycles through numerous key regions. Its form is akin to the Sonata-Allegro form—there is a main theme, a contrasting theme, a developmental section, a recap, and a coda.

The third movement is a furious and virtuosic "developmental fugue."[5, 6] It retains the piece's fiddle inspiration through its sawing effects and hoedown fiddle character. The tune keeps mutating and growing through the piece, which is meant to display the very best of the instrumentalist's technique. Hulme uses pitch cells for the selection of the four-note groups in the melody. In addition, the highest note of each group frequently sings out its own melody, which allows counterpoint within the counterpoint, reminiscent of the polyphony one might find J. S. Bach giving the solo violin in his unaccompanied sonatas.

Typical of the modern setting, the instrumentalists in the piece are coequal; yet the piano still provides a predominantly supportive role to the violin throughout the work.

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[4] Hulme, interview.

[5] Ibid.

[6] Lance Hulme, e-mail message to author, August 27, 2016. From the email clarification after my interview with Lance: "Developmental fugue describes the evolution of the fugue form in the Romantic era . . . [where] . . . the fugue subject is treated in the developmental manner of a sonata theme . . . I pick up on the developmental fugue subject, with each entrance a permutation of the subject material. This follows the general generation of melodic material in the 'internal chaining' method subject to a rigorous chromatic, contrapuntal, tonal architecture."

In the second movement, the piano has almost no melodic material when compared to the line carried by the violin. It is subordinate in critical melodic features and supportive in nature, but coequal in necessity.

The piece should display the expression of the performers who are meant to be shown "in their most flattering light," all while demonstrating their virtuosity. The work is intellectually and musically complex, yet aesthetically and effectively simple. It is challenging but meant to be rewarding.[7]

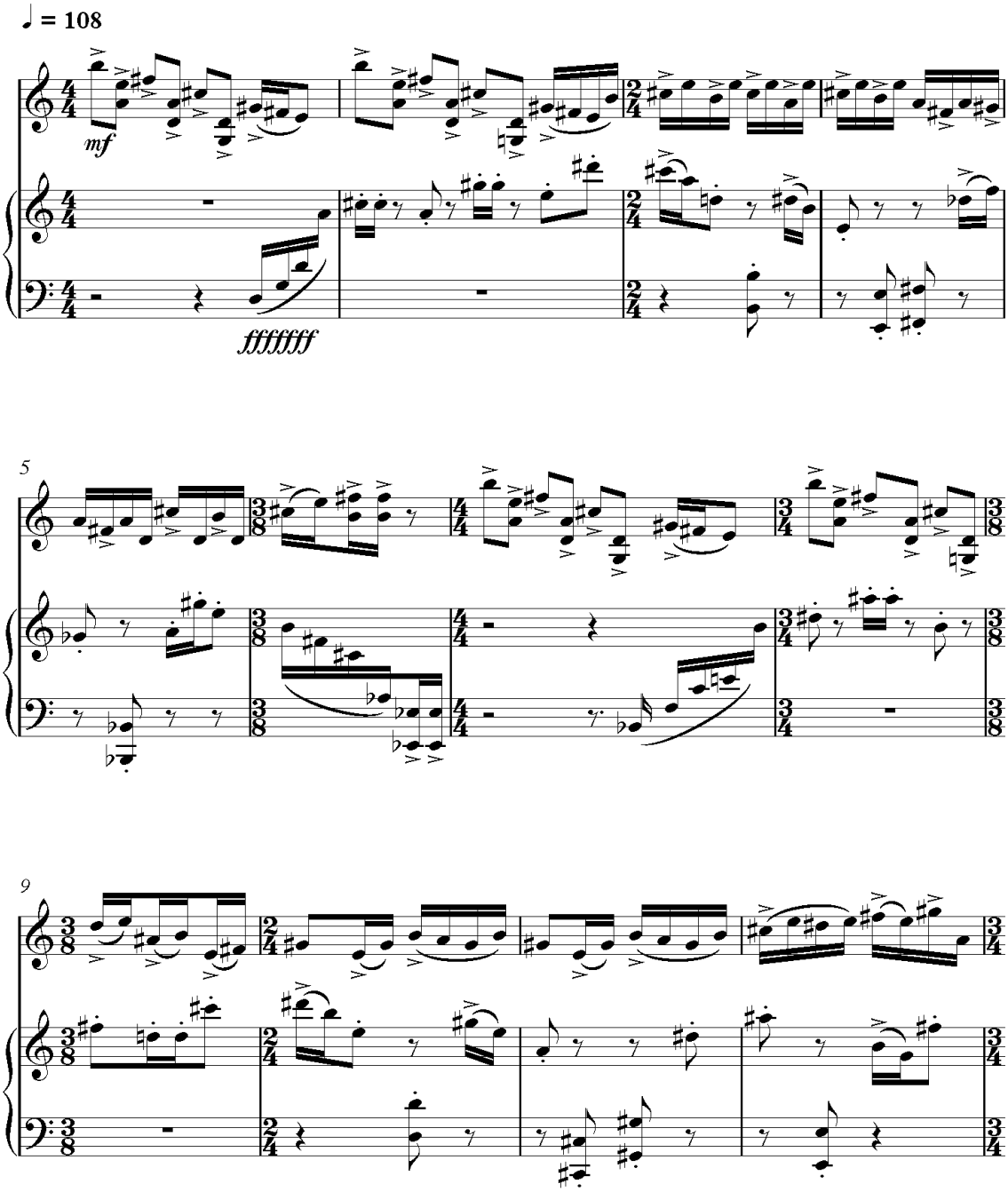
[7] Hulme, interview.

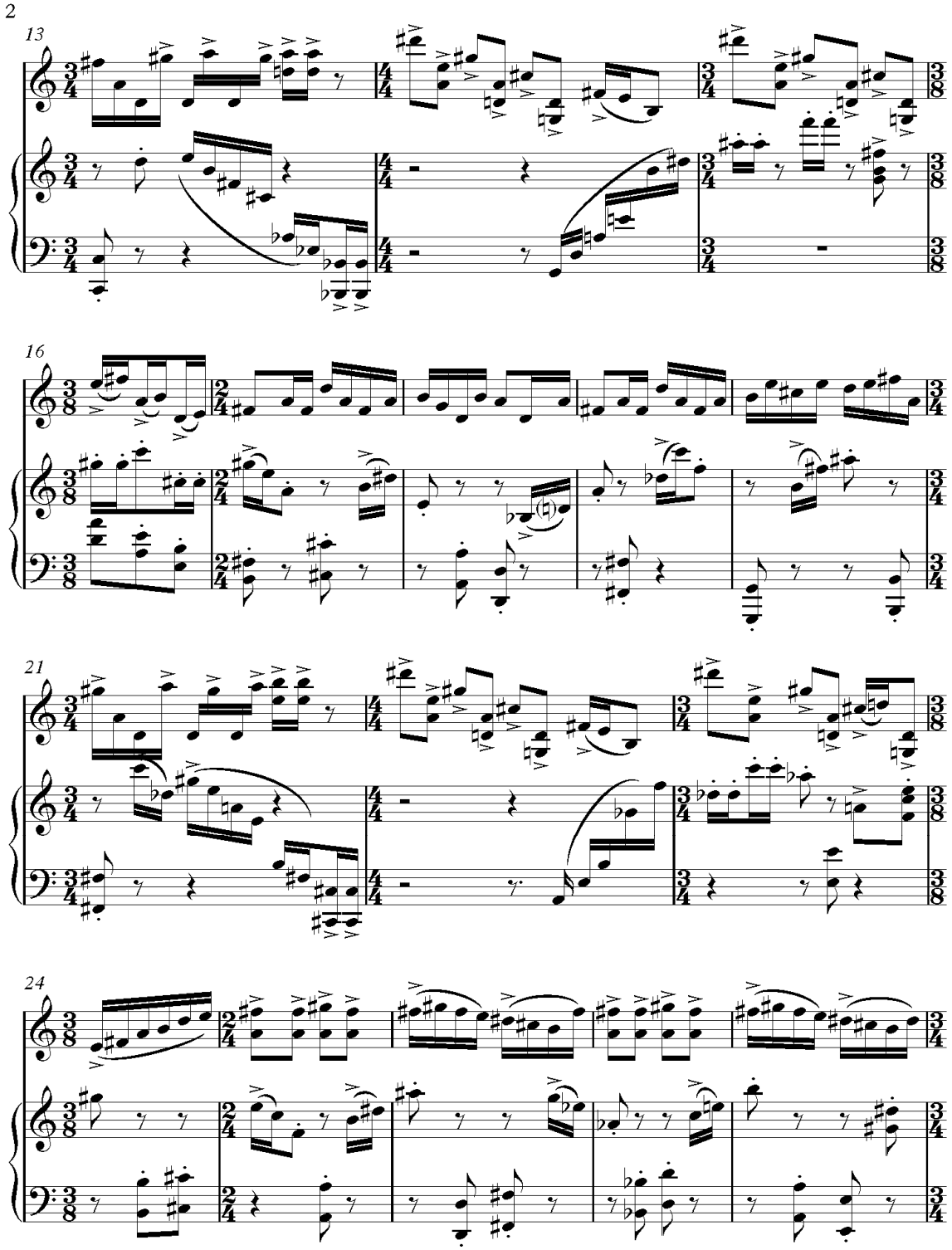
CHAPTER III

URTEXT SCORE

Initial Rendering

Movement I. *Getting Reel*

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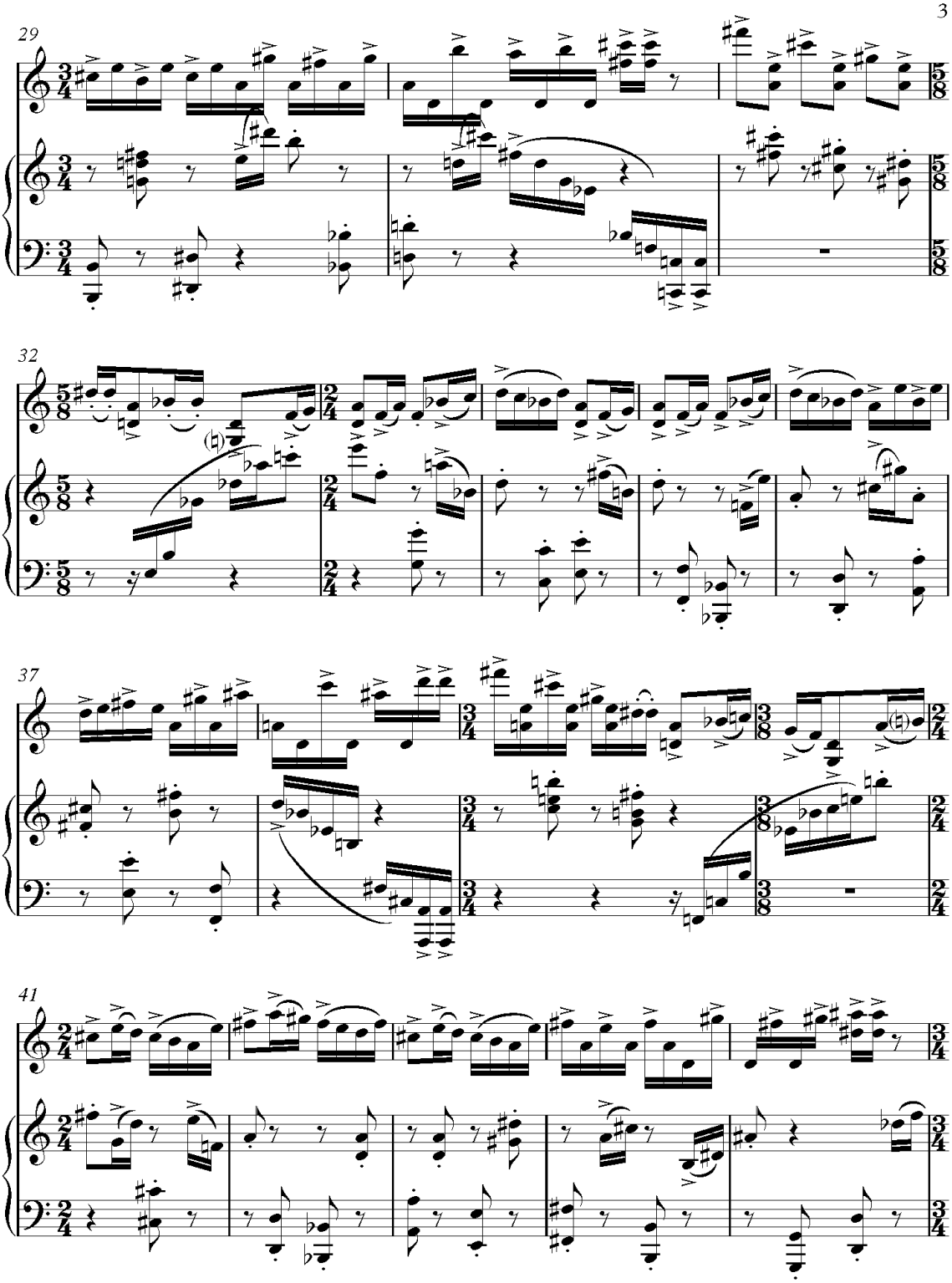
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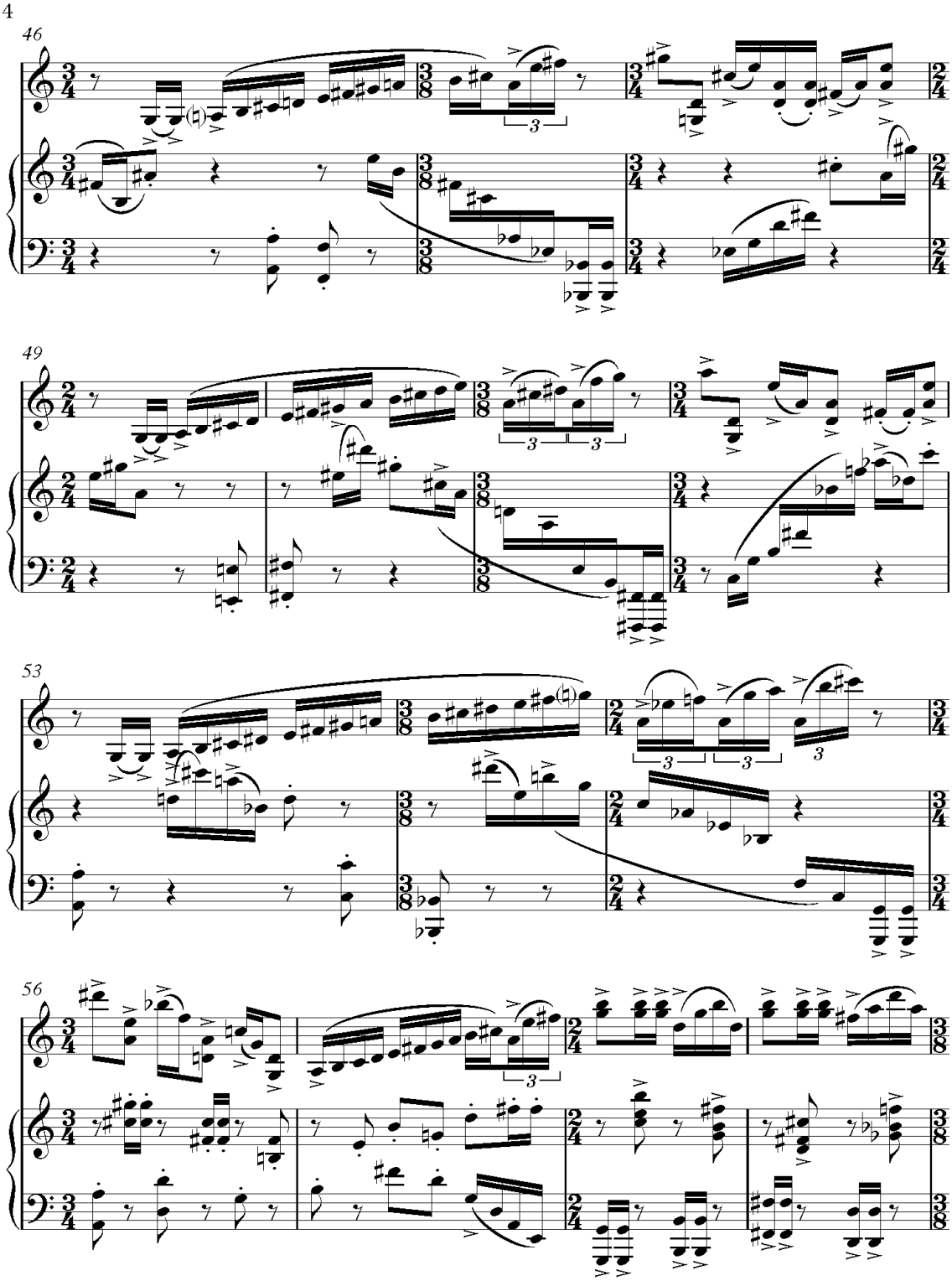
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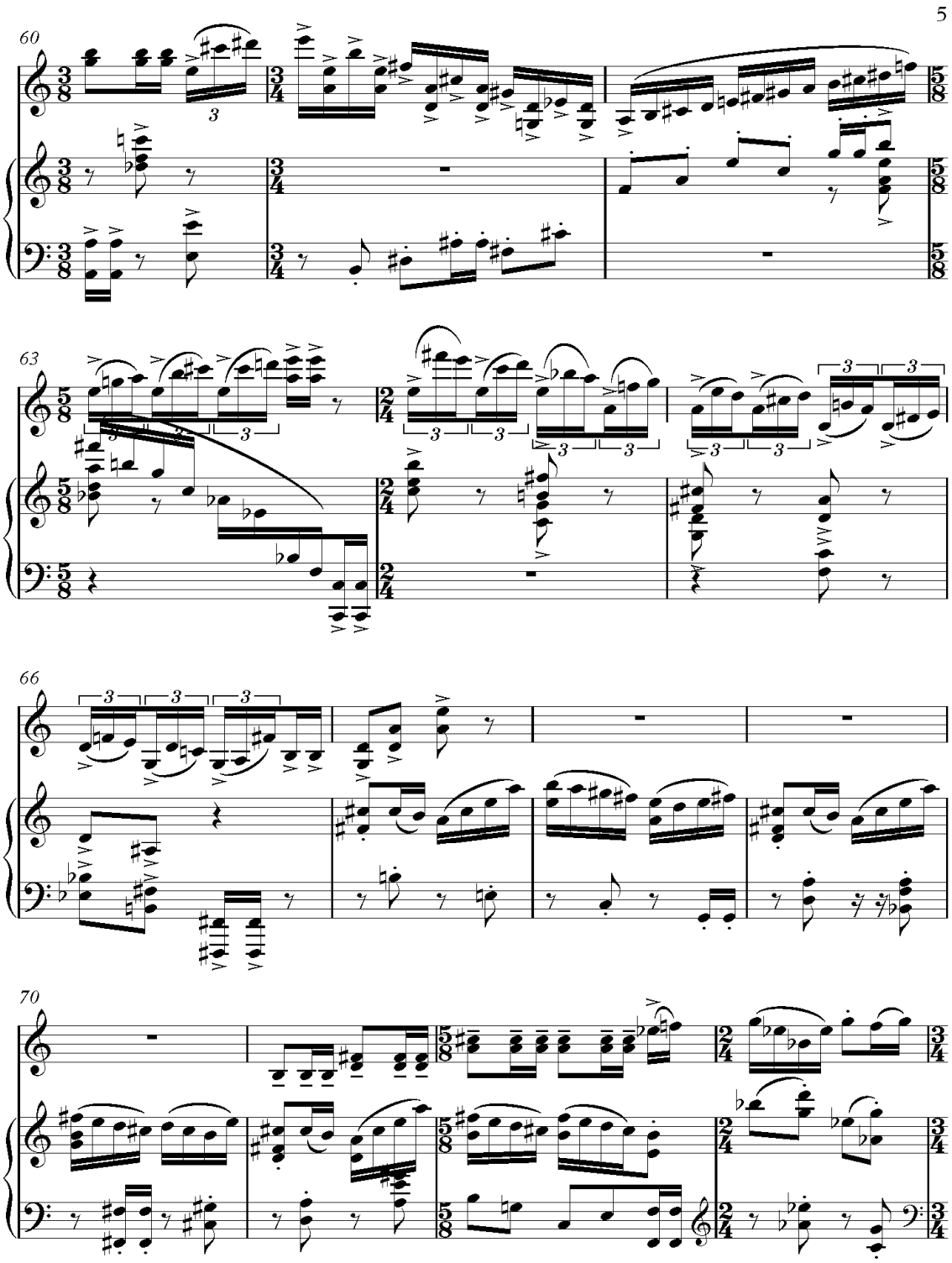
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63
66
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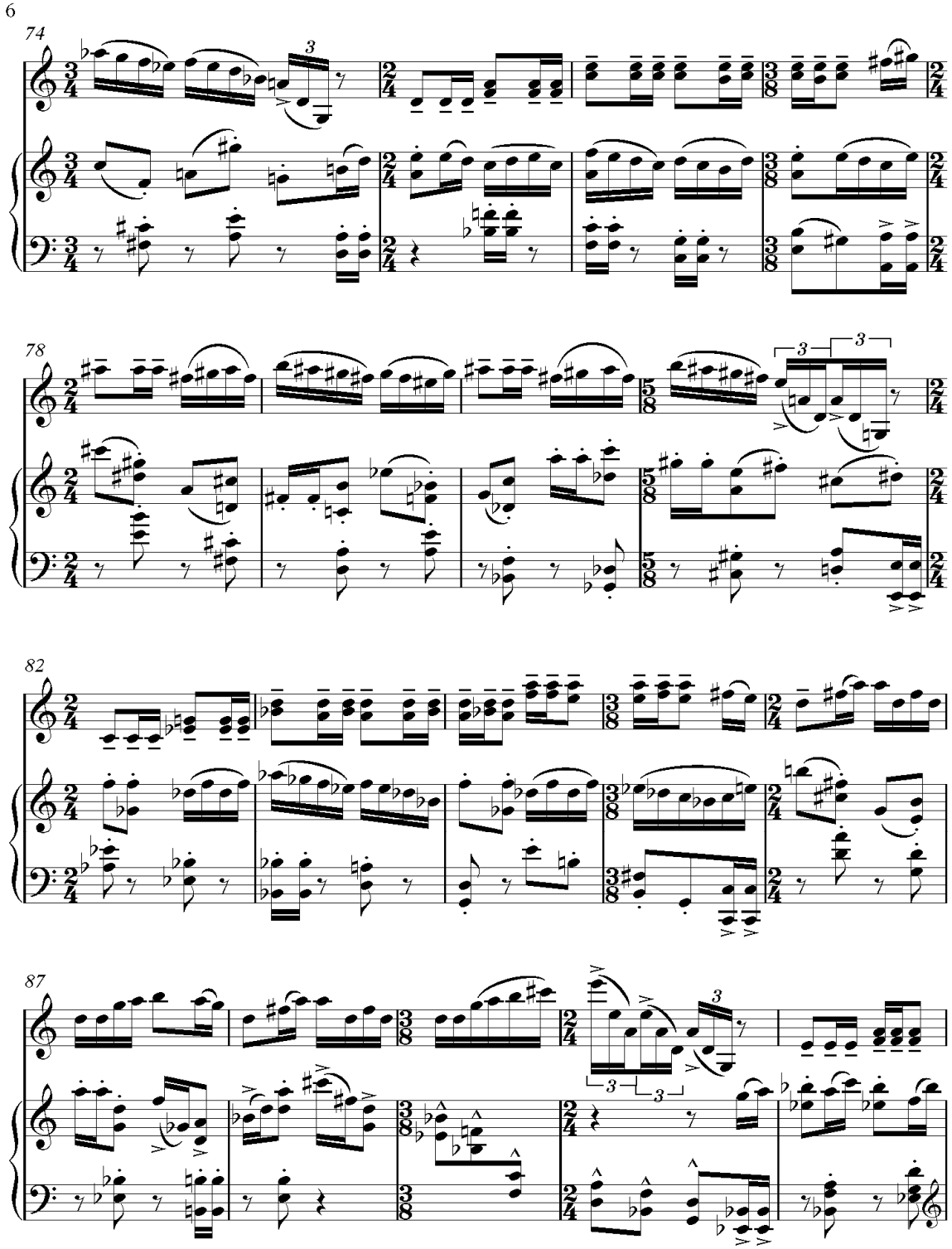
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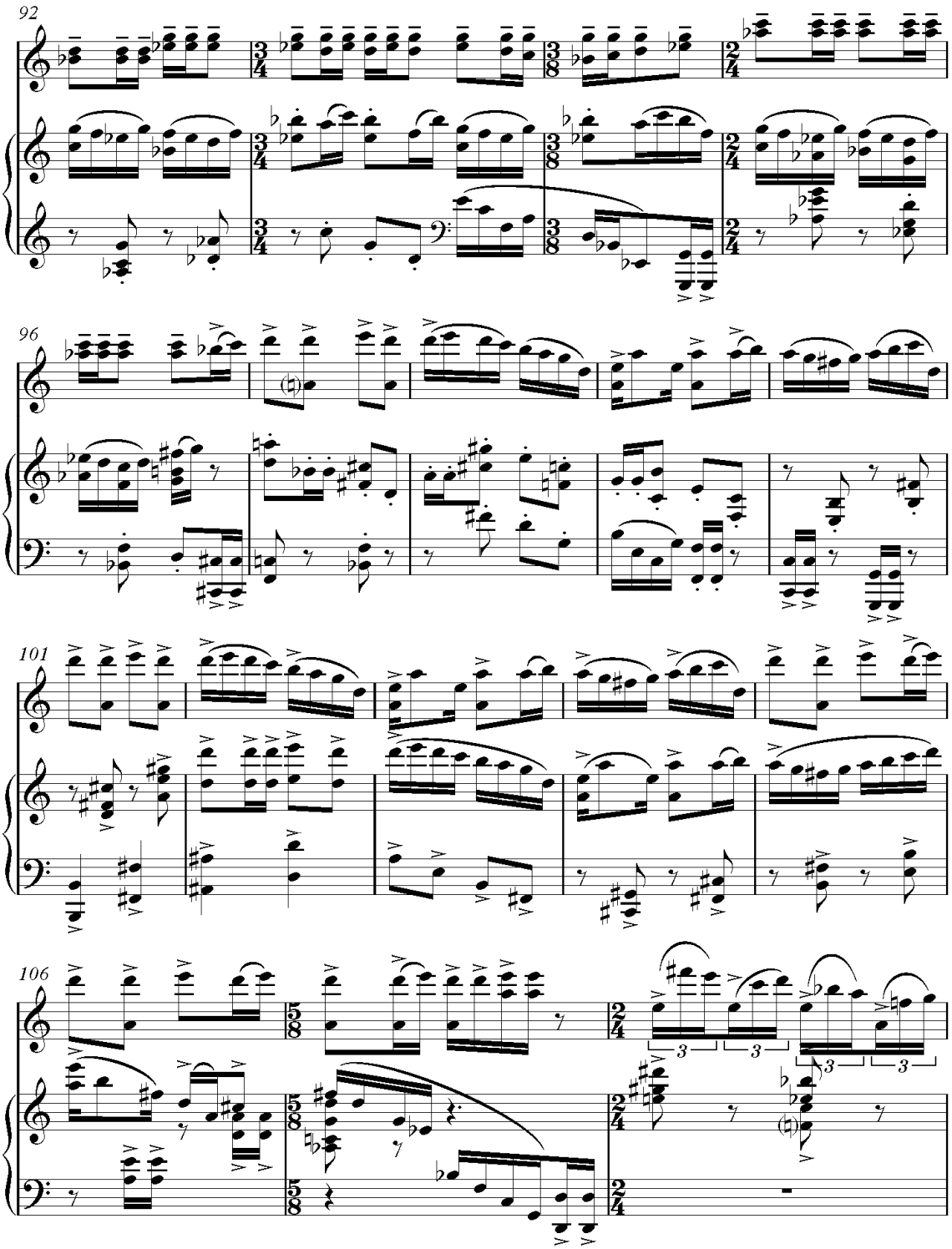
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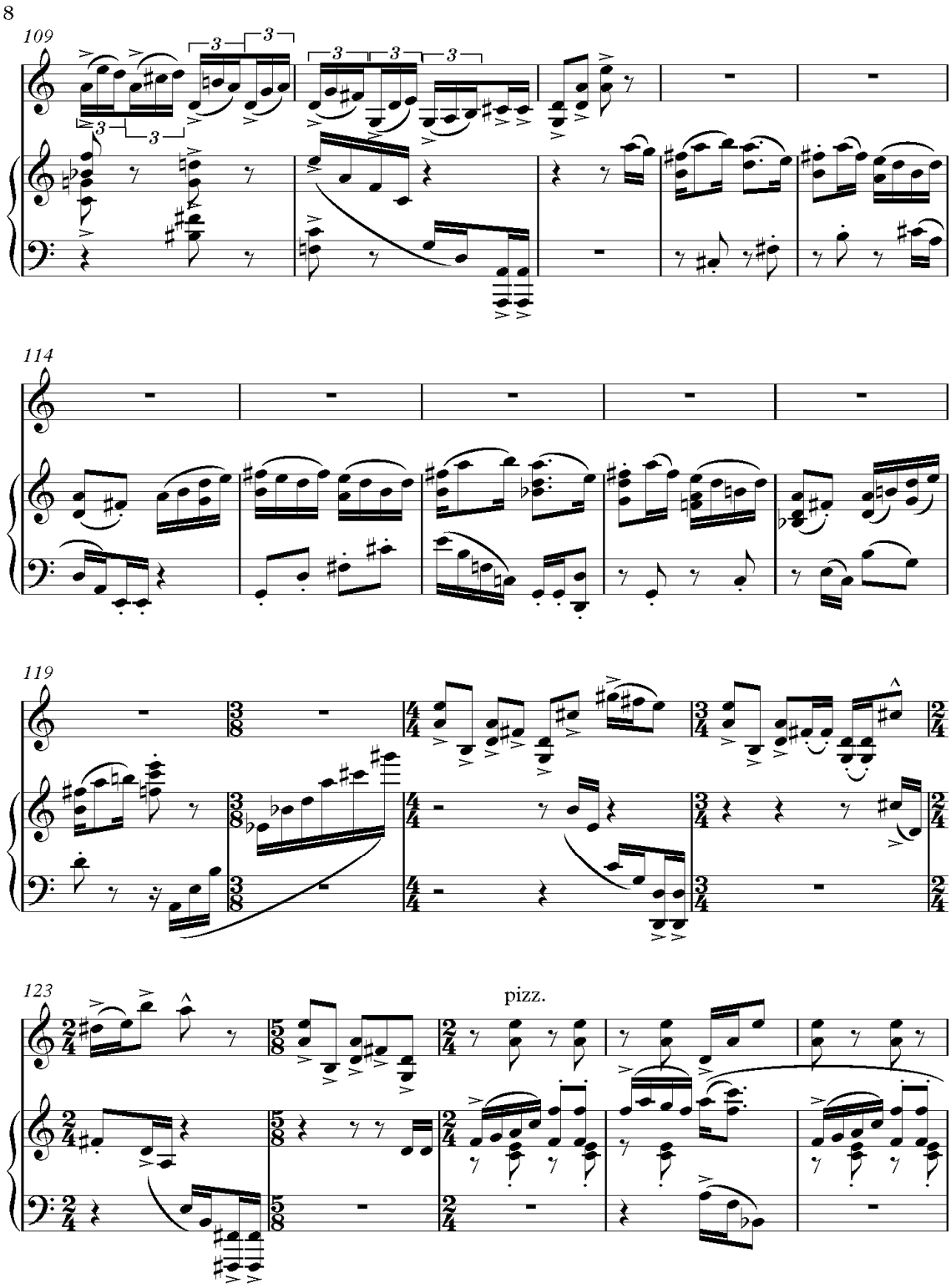
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114
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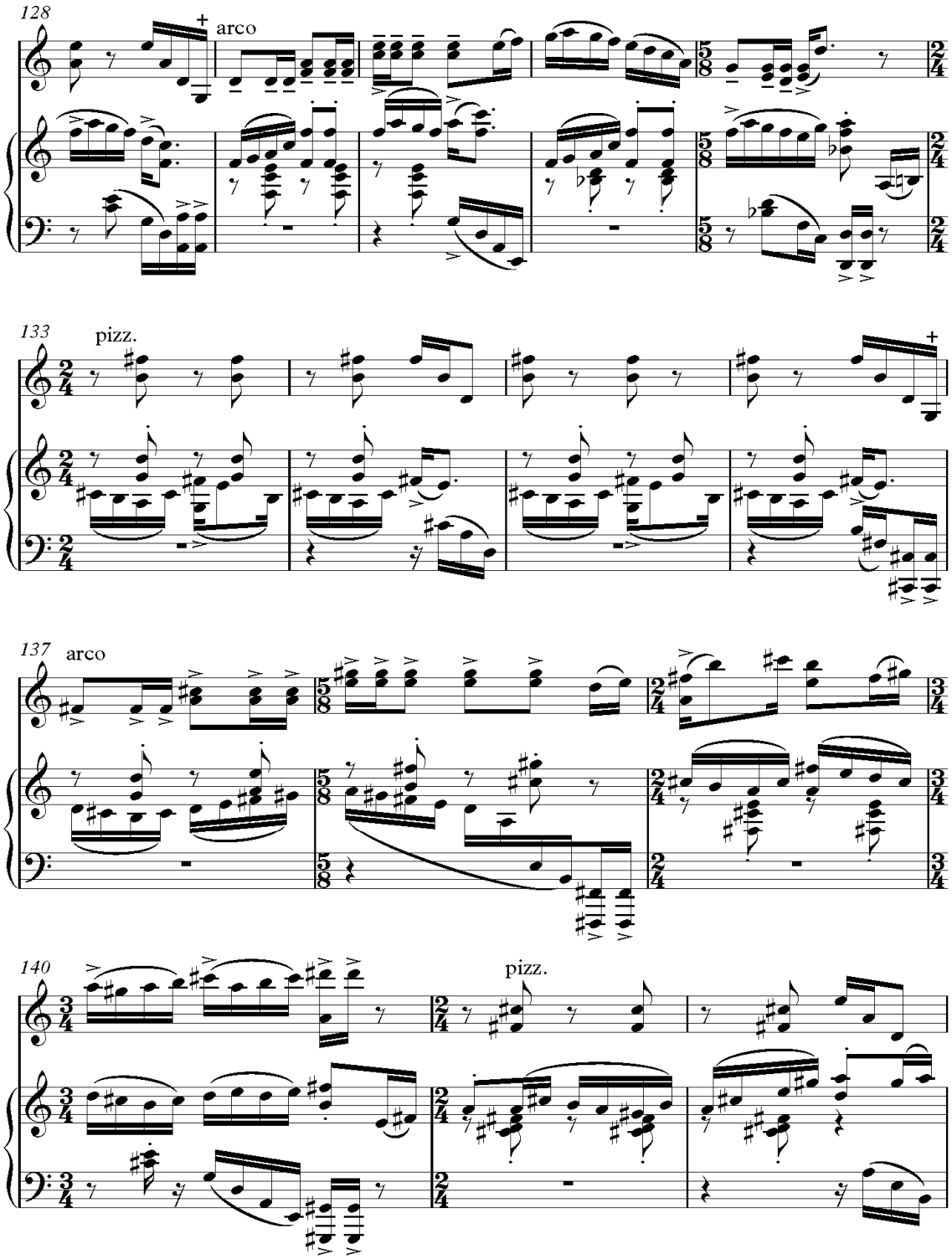
123
pizz.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arco
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pizz.
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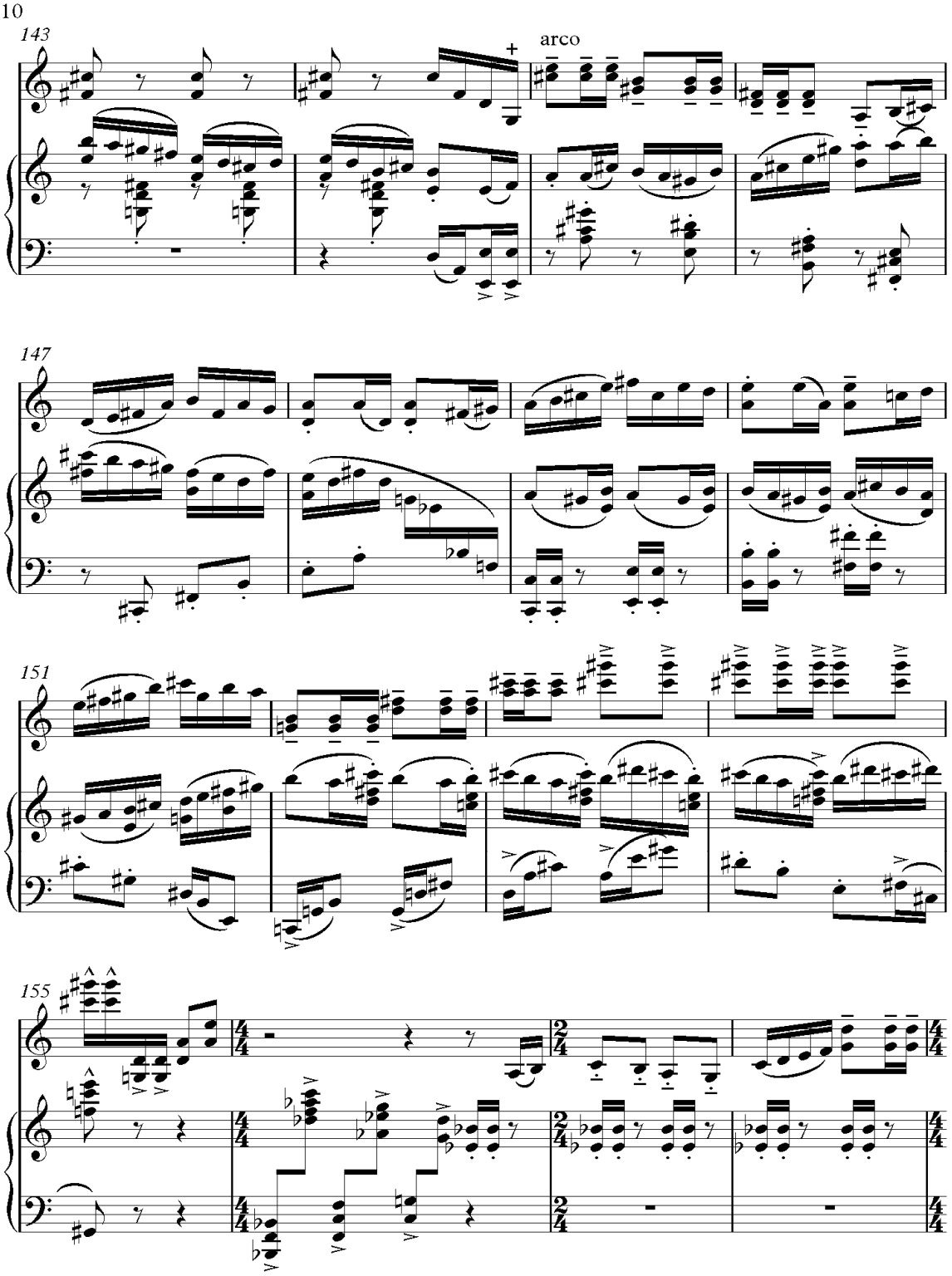
arco
140
pizz.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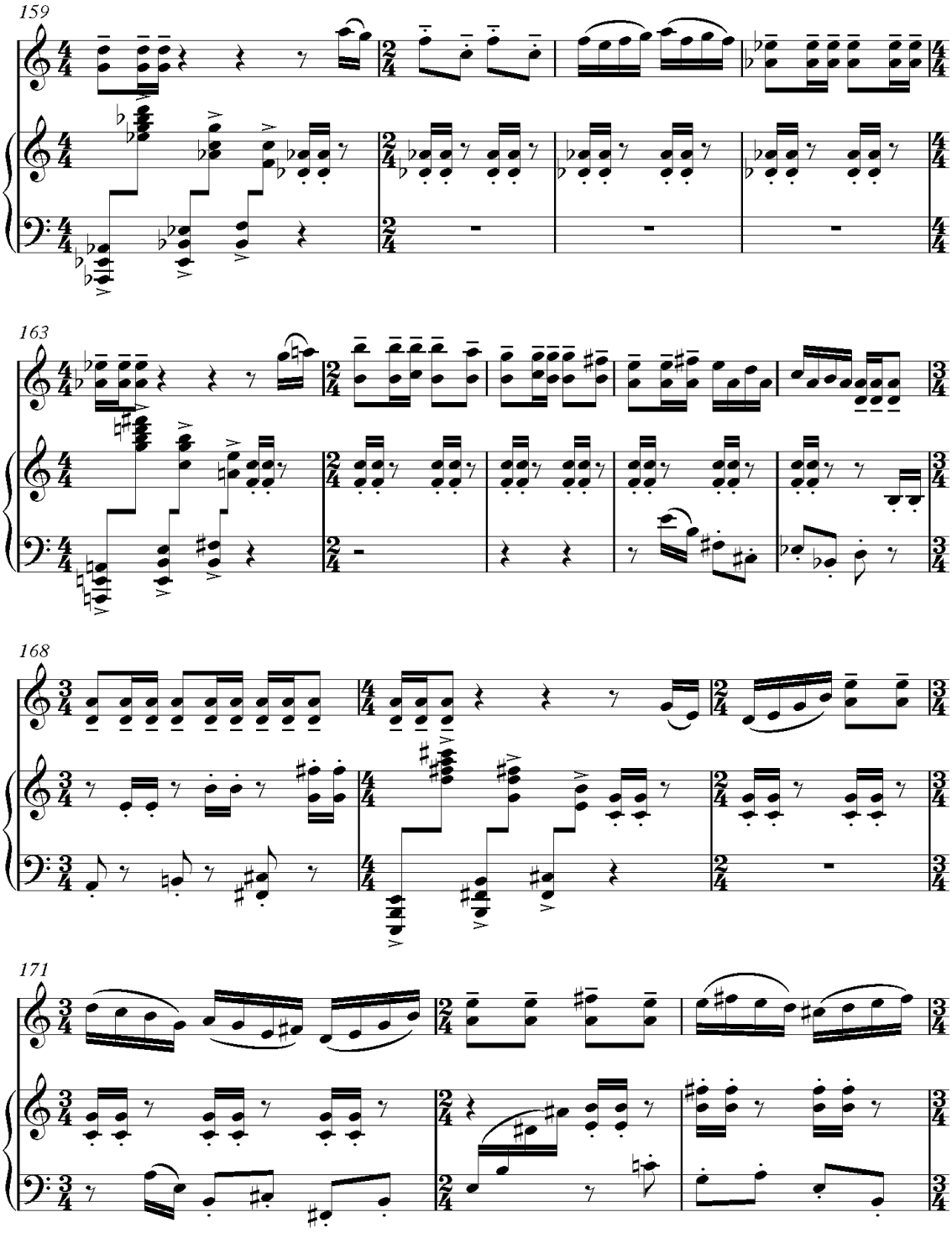
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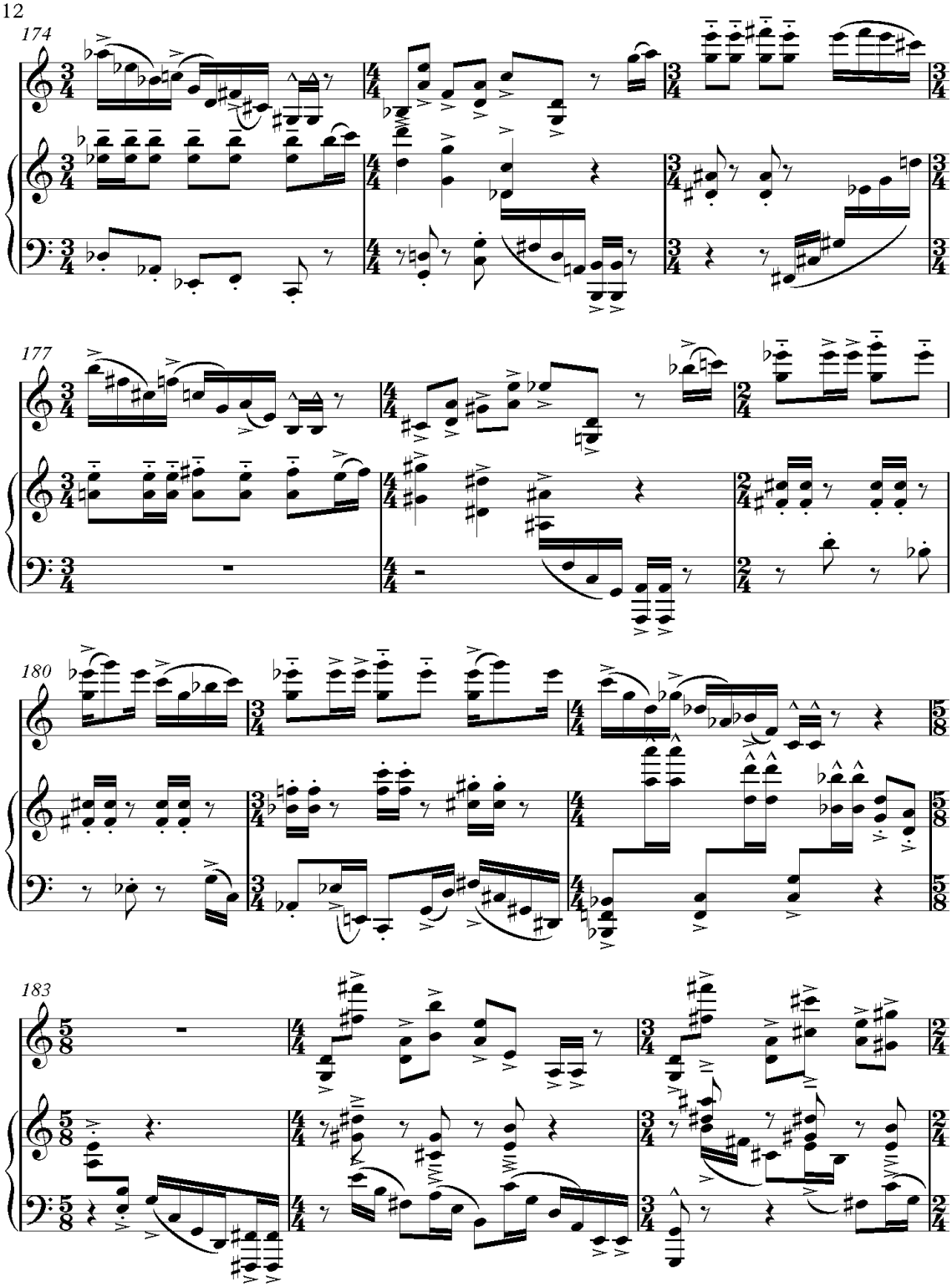
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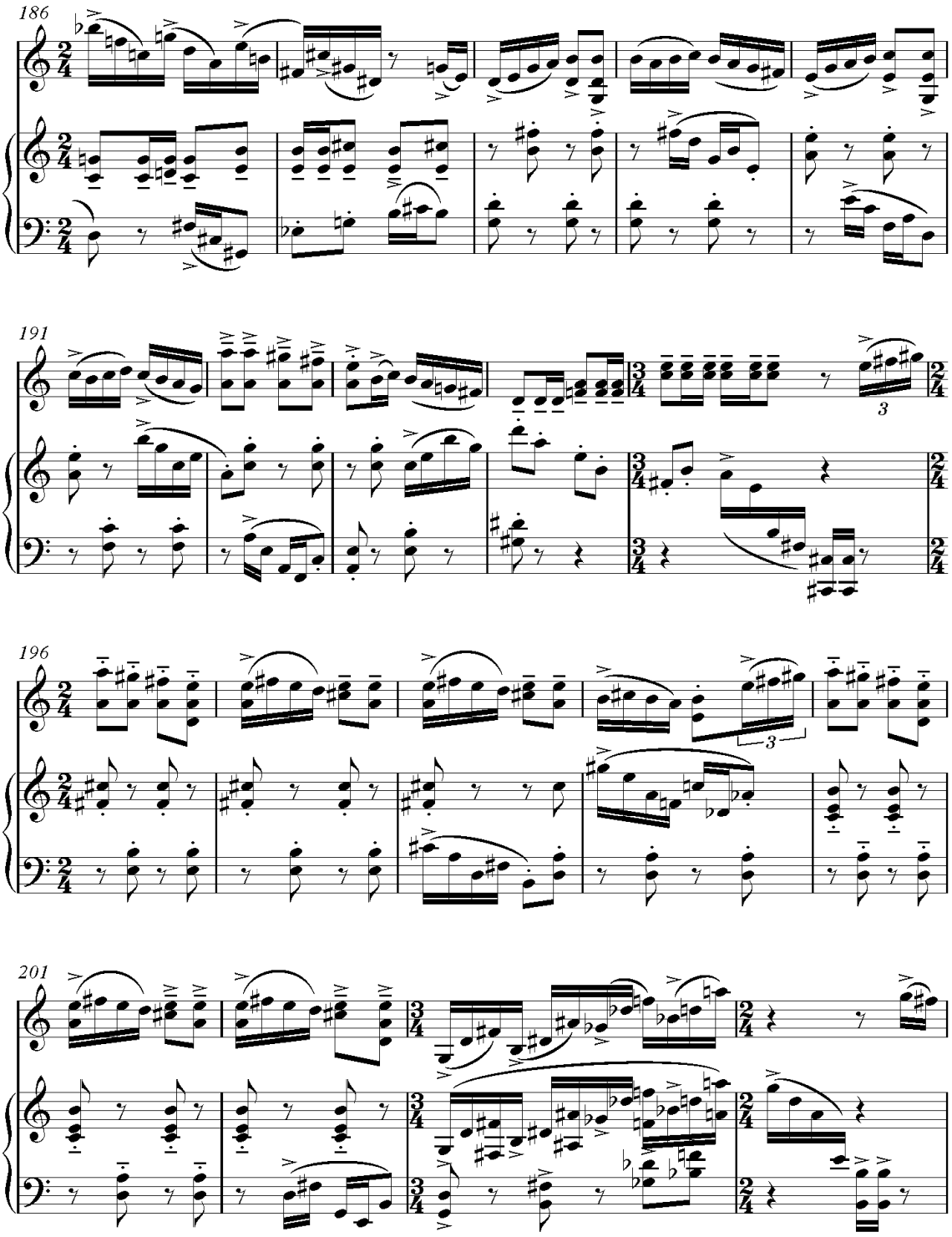
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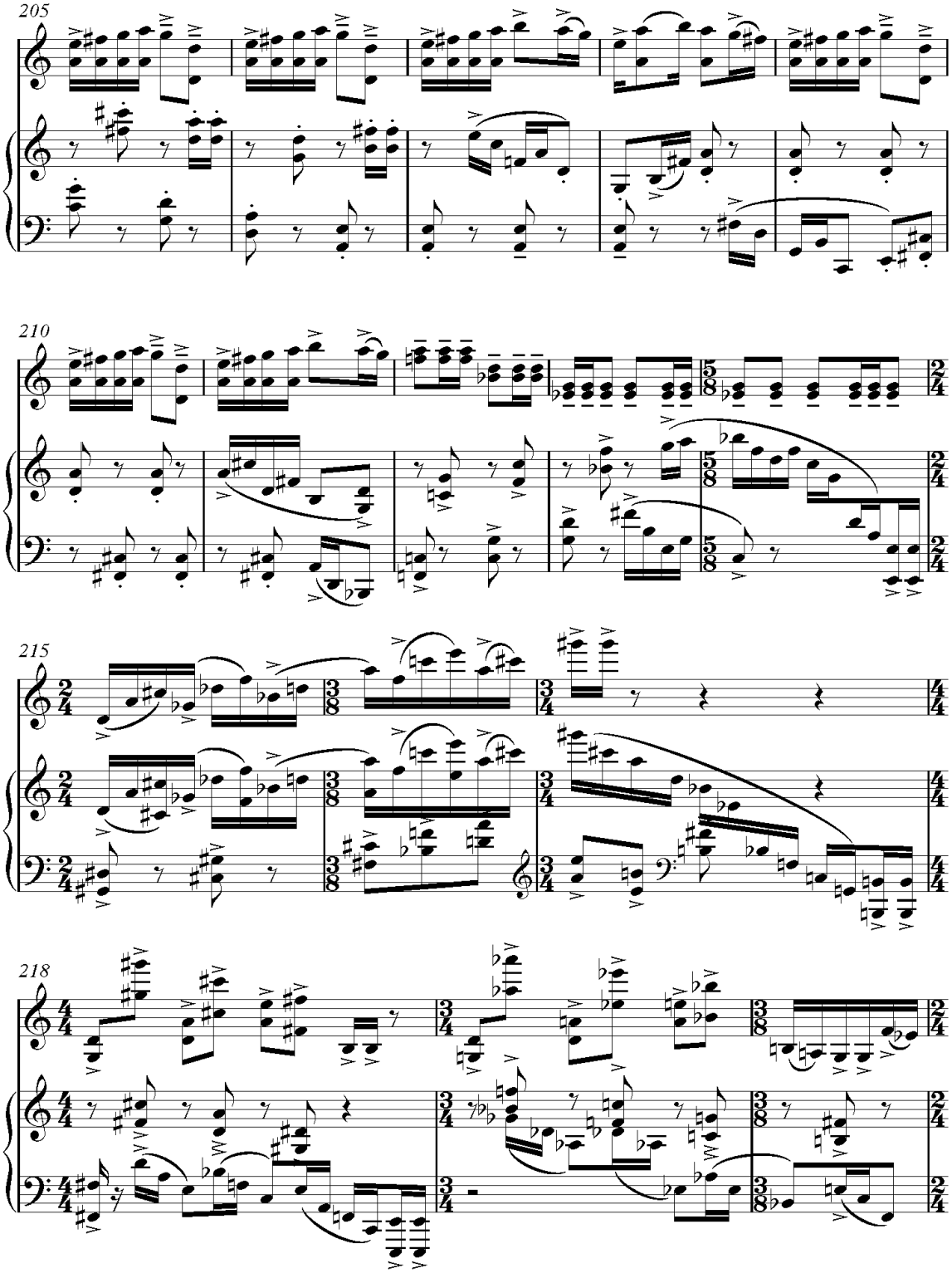

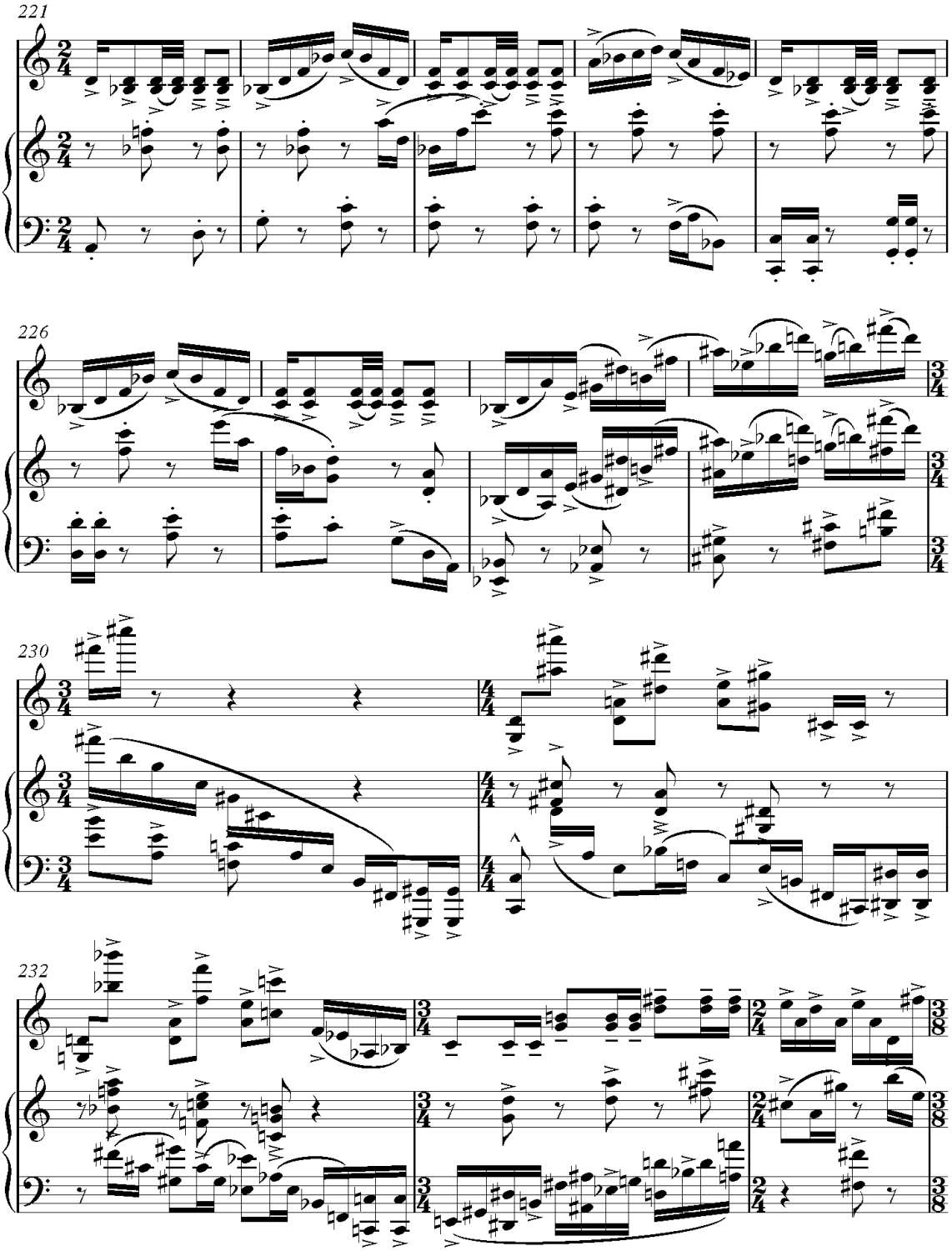
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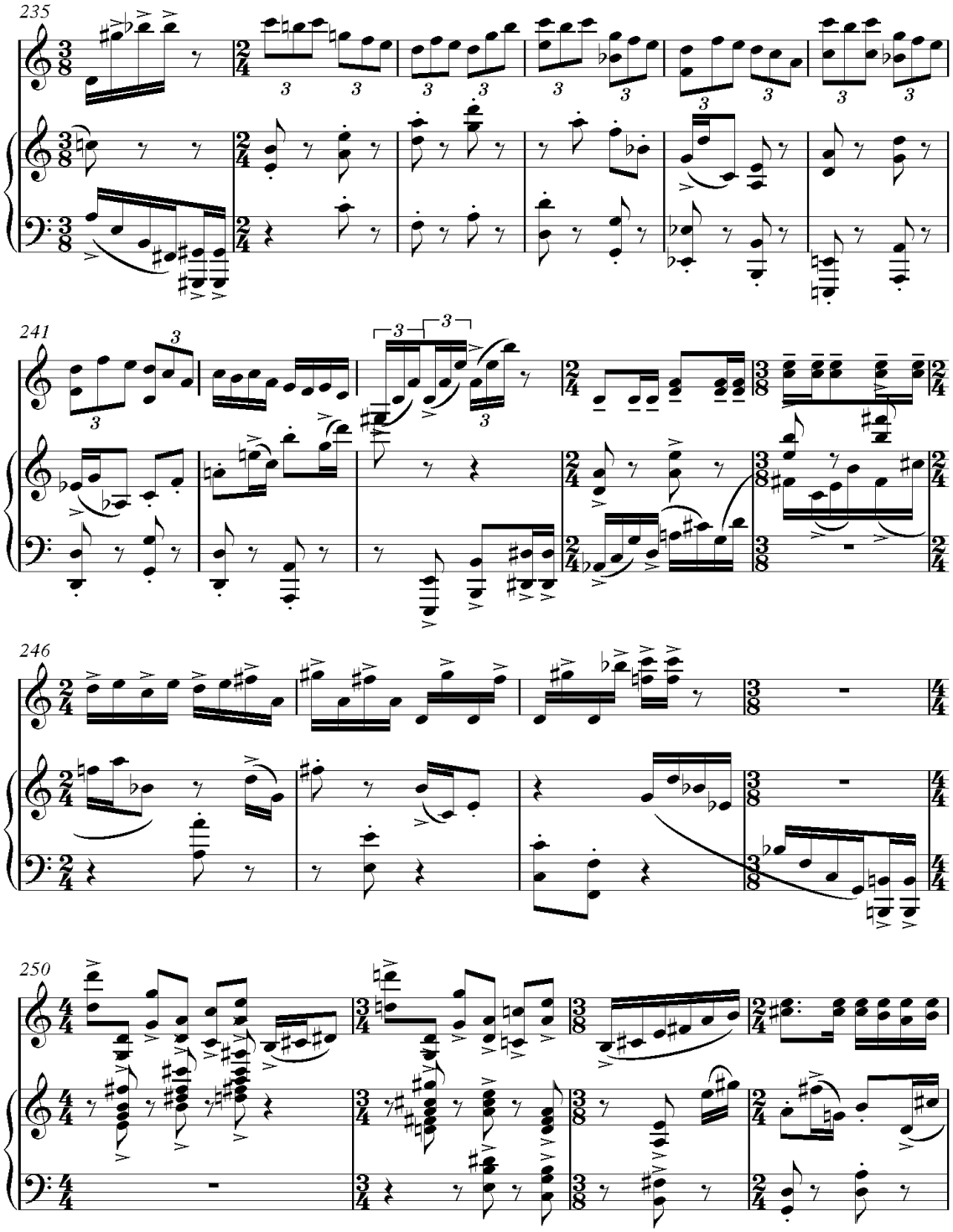

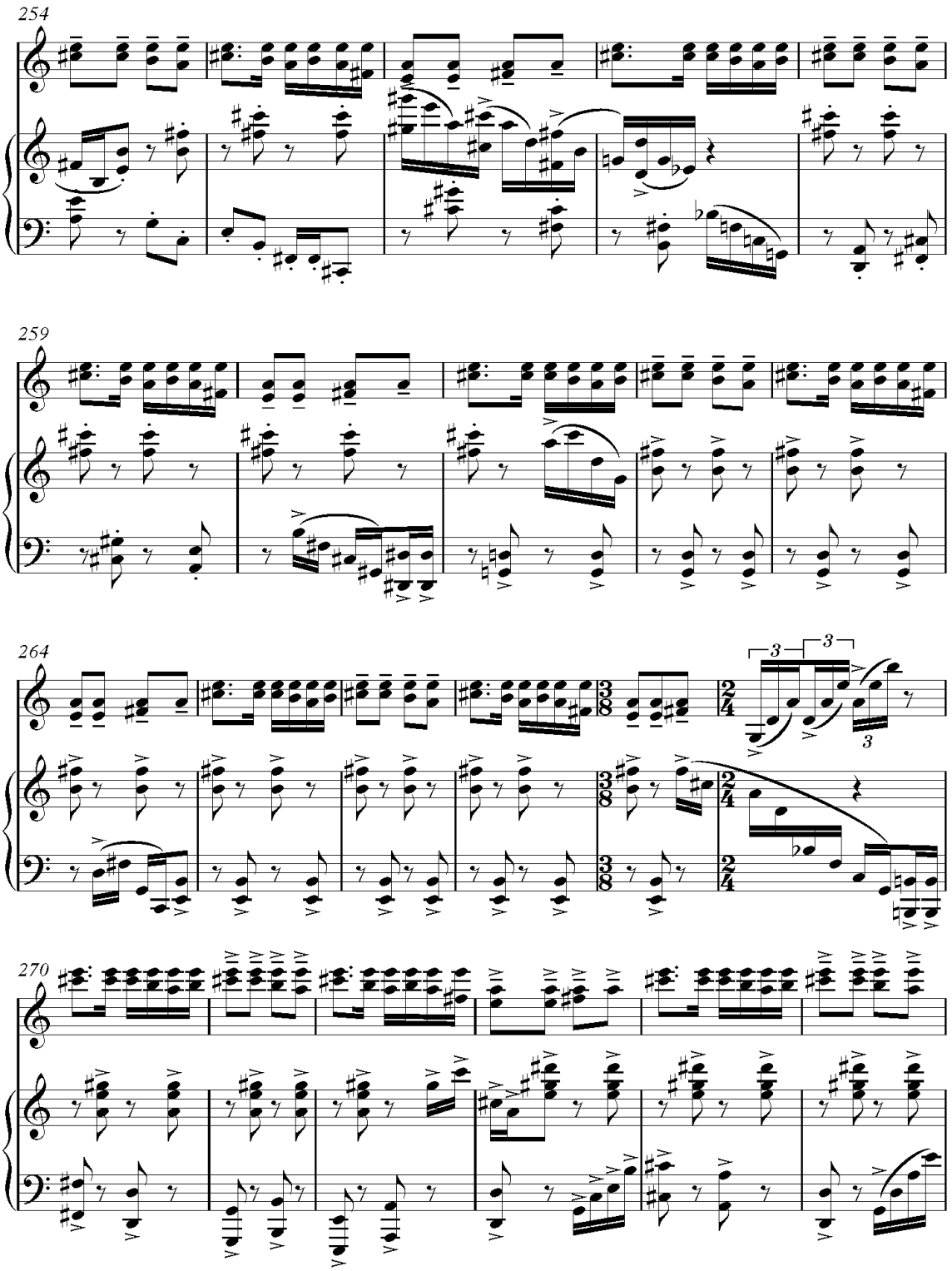
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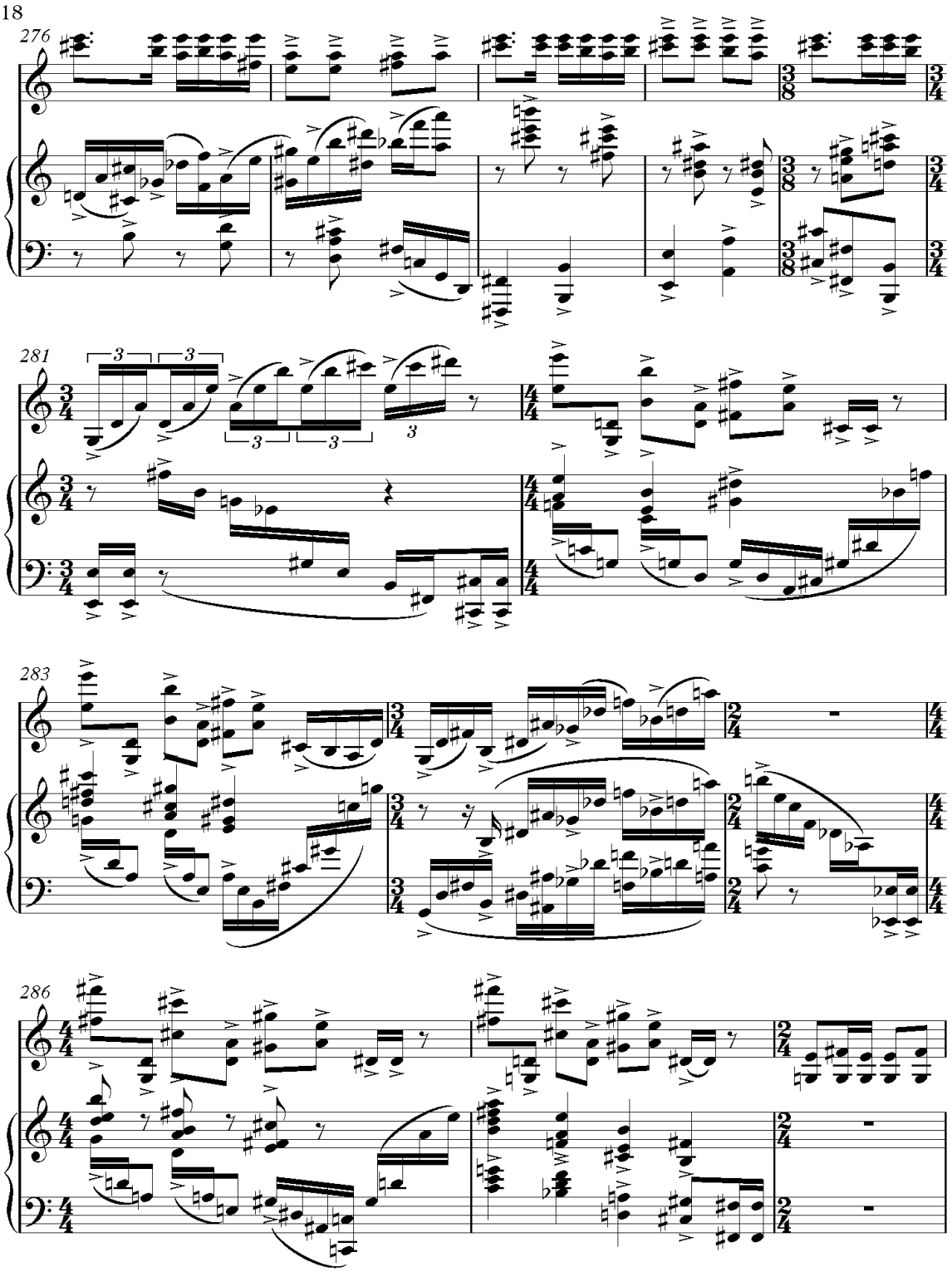
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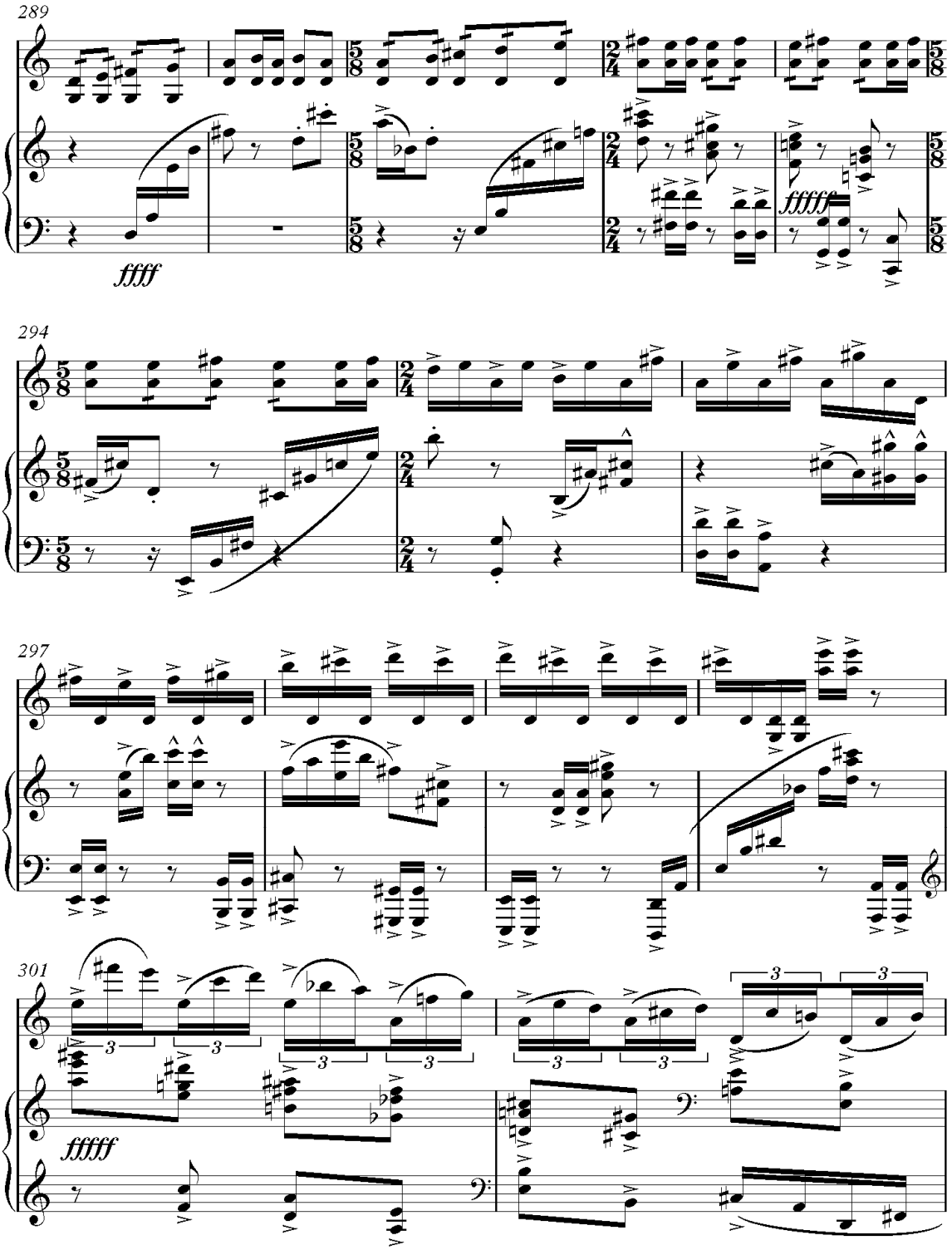
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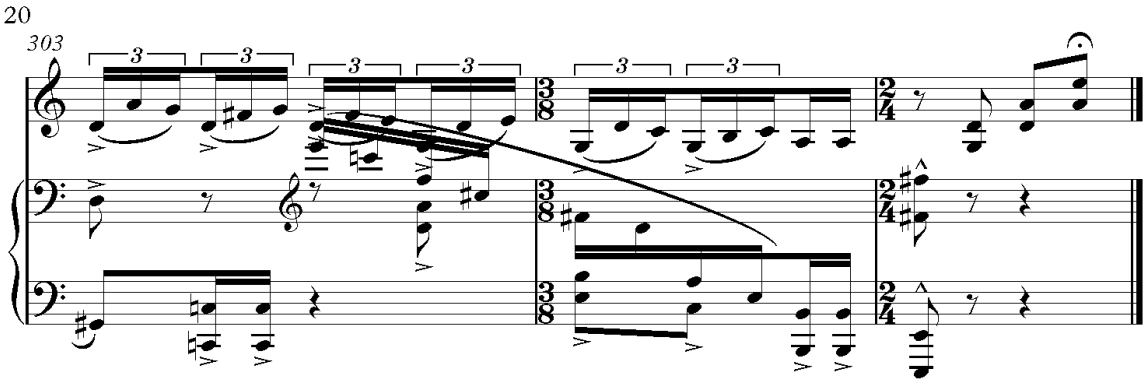
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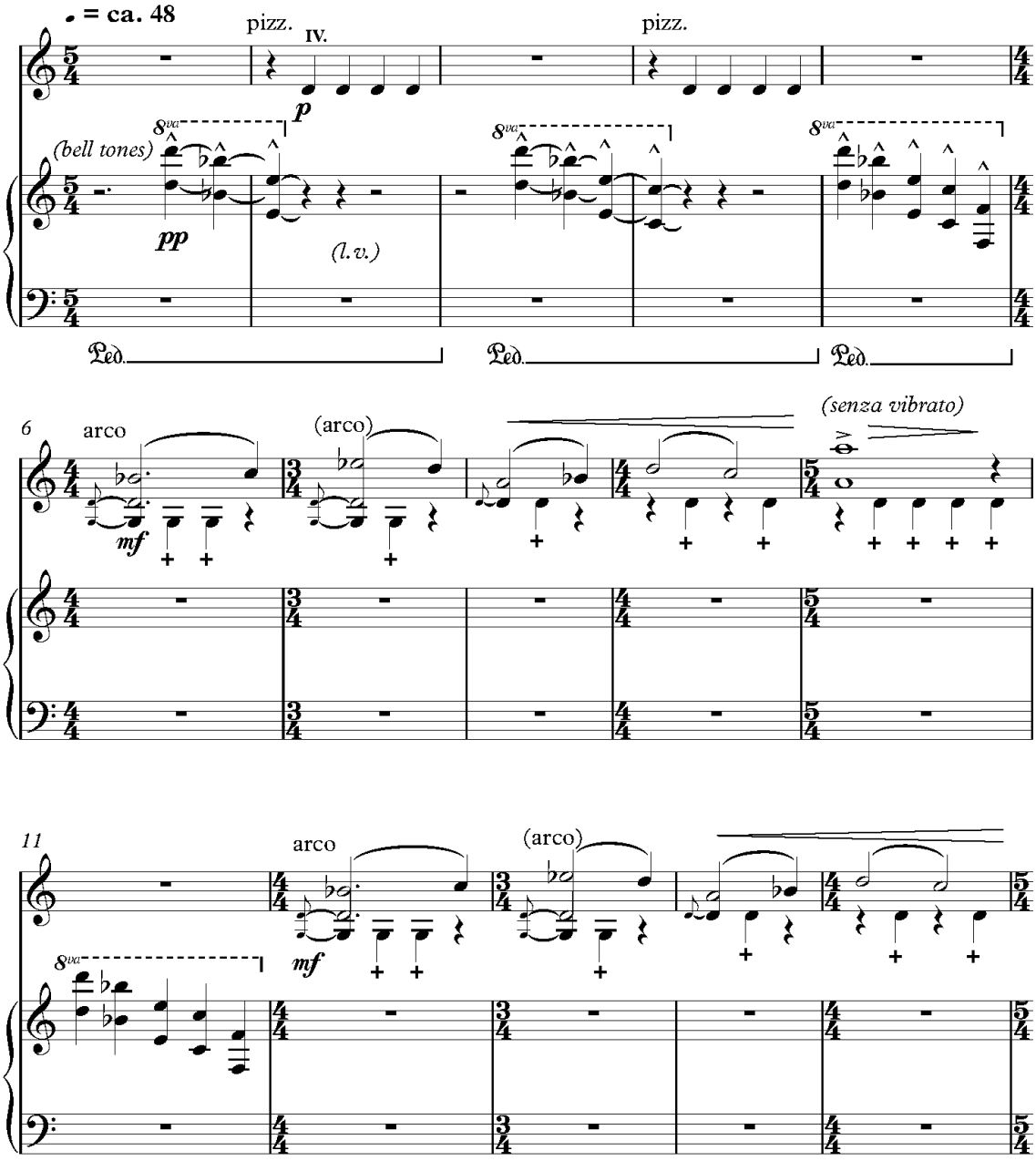
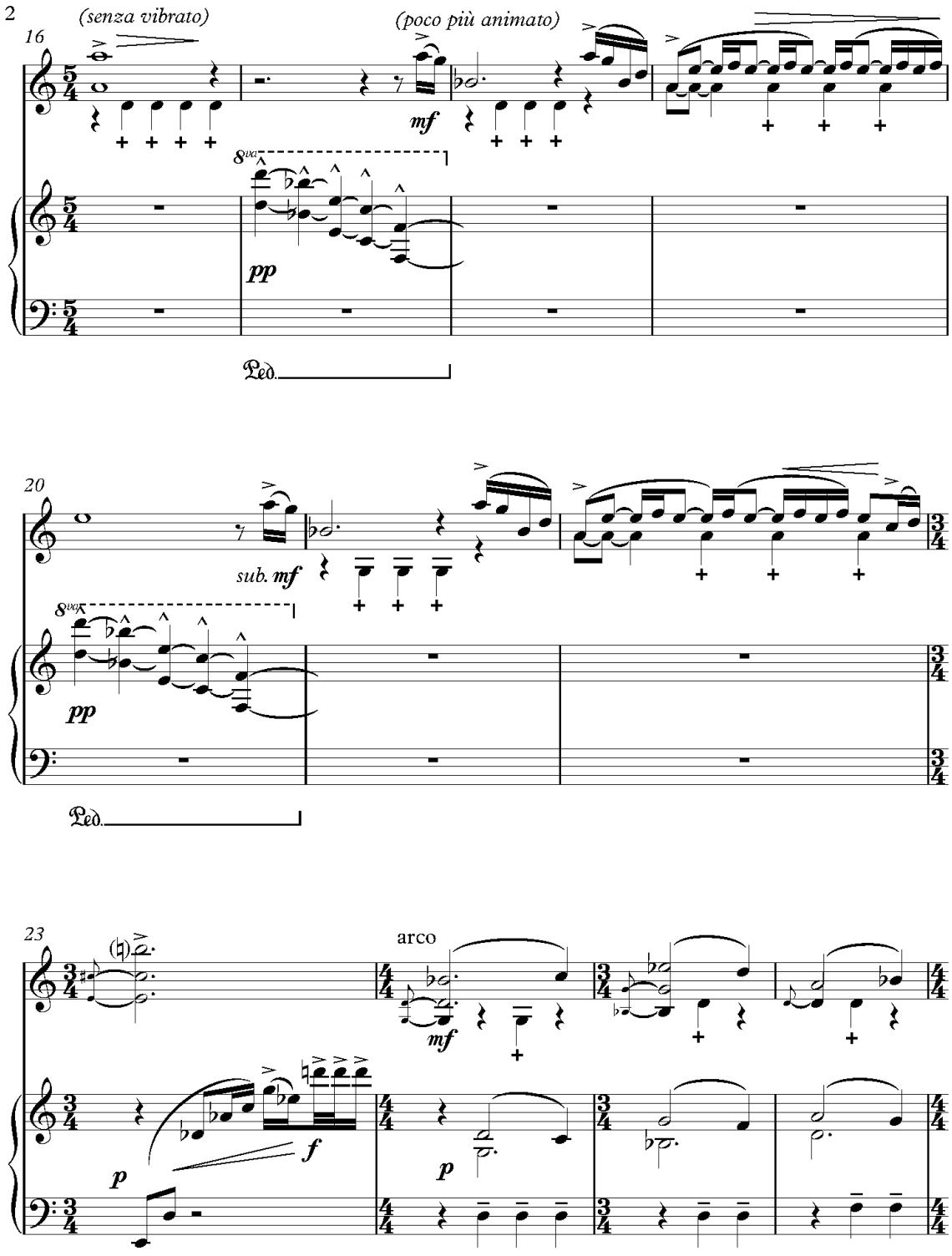
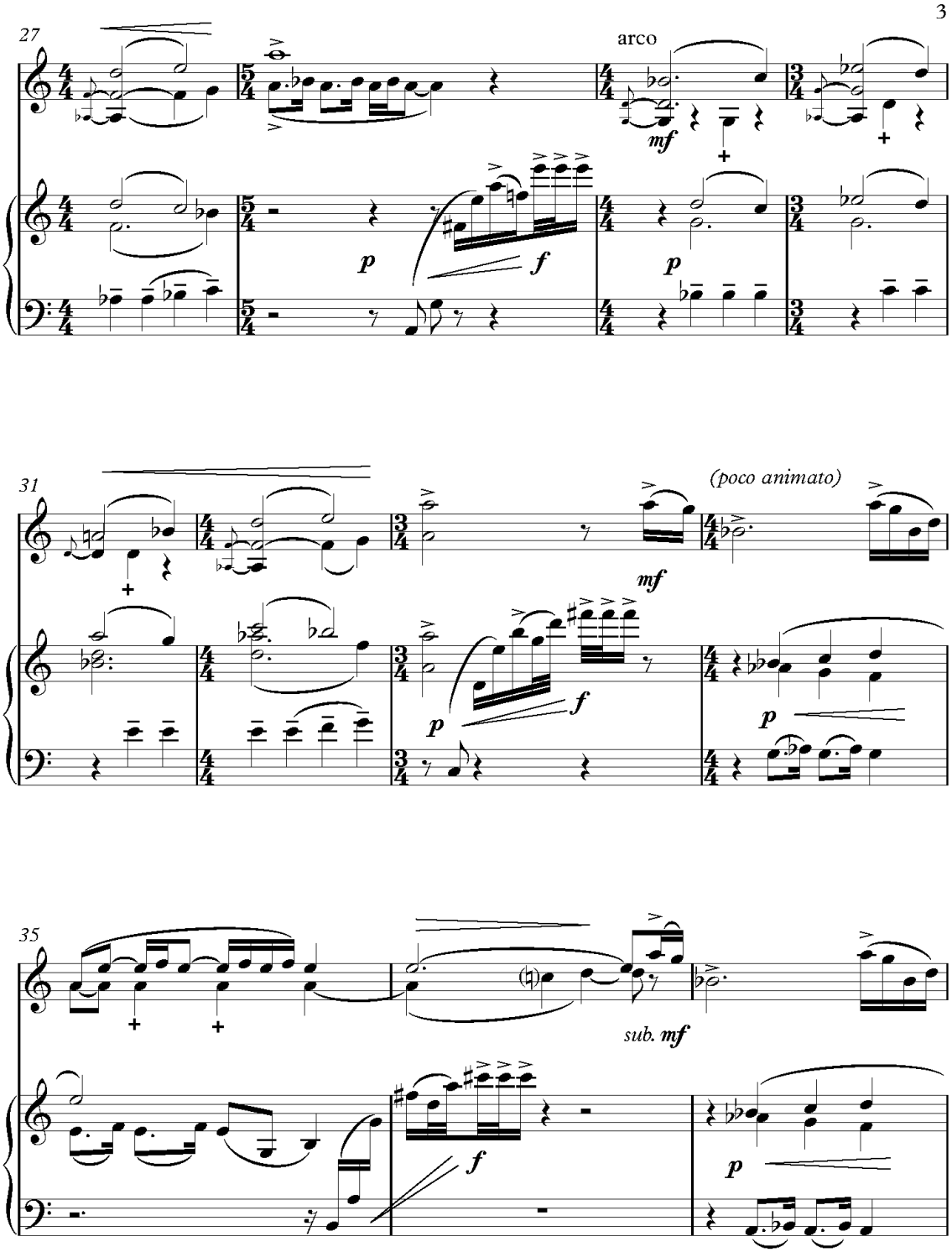
Movement II. ***The Here and Now (real time)***

II.




2
16
(senza vibrato)
(poco più animato)
mf
8va
pp
Ped.
20
sub. mf
8va
pp
Ped.
23
arco
mf
p
f
p


3
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arco
mf
p
f
p
31
(poco animato)
mf
p
f
p
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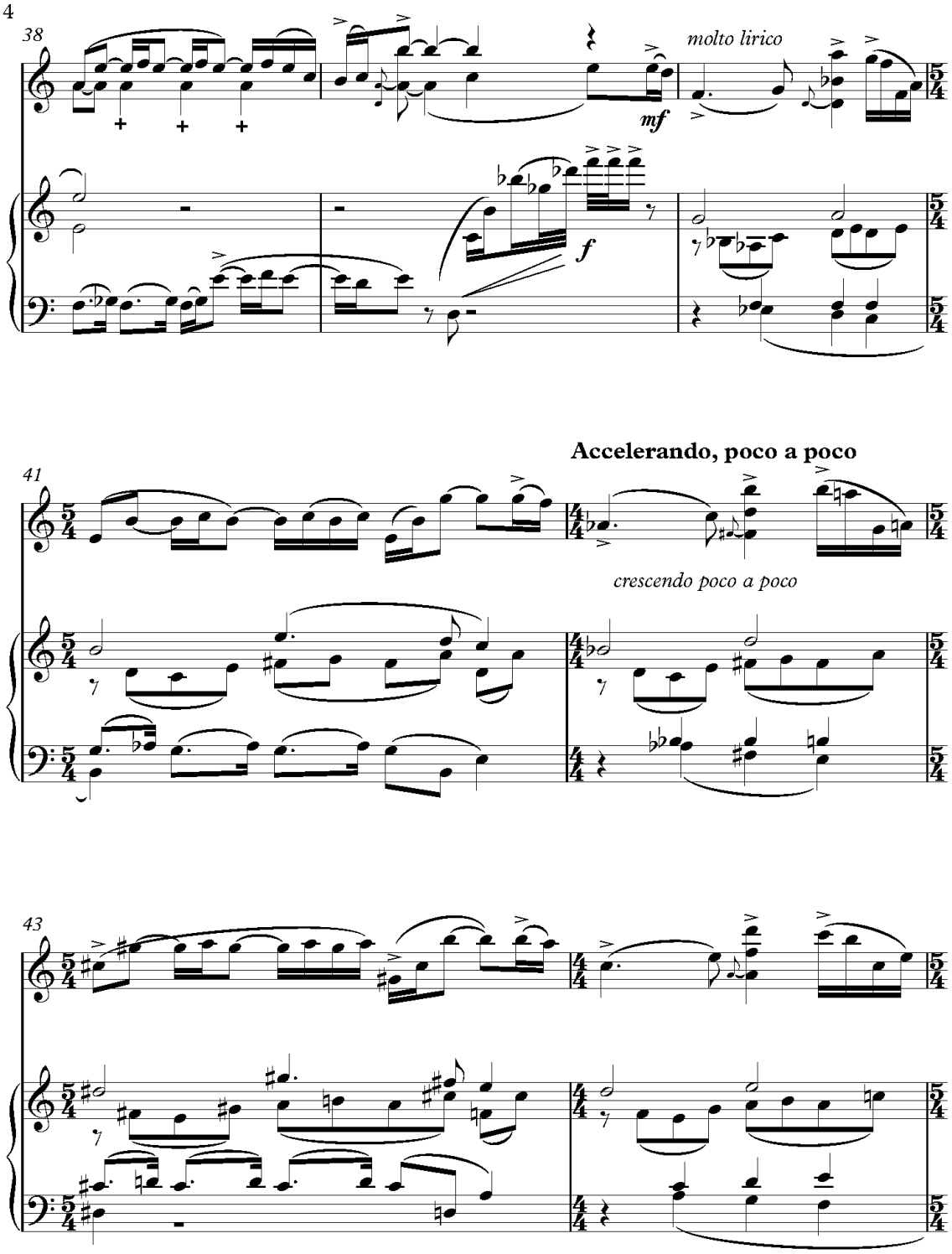
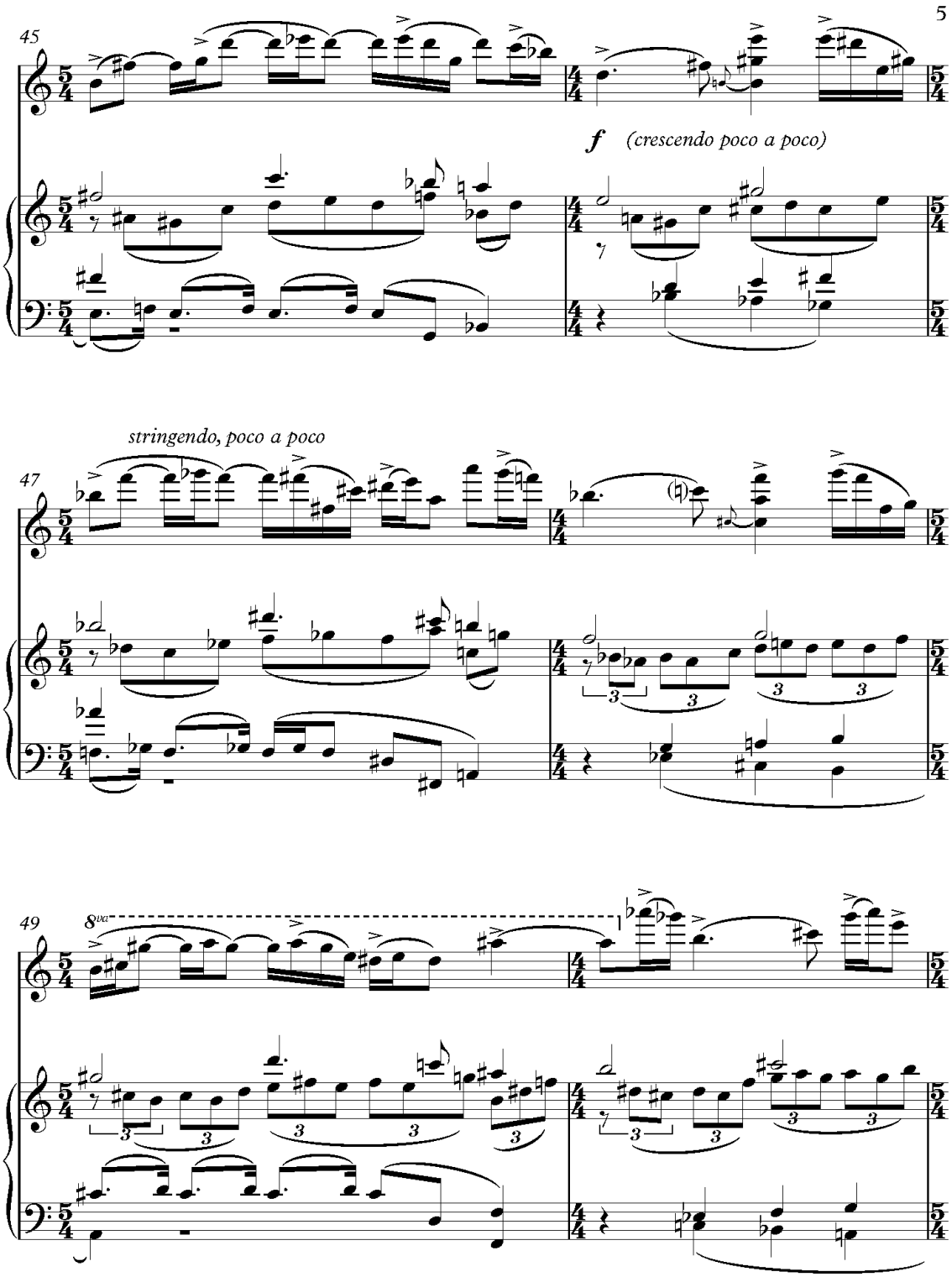
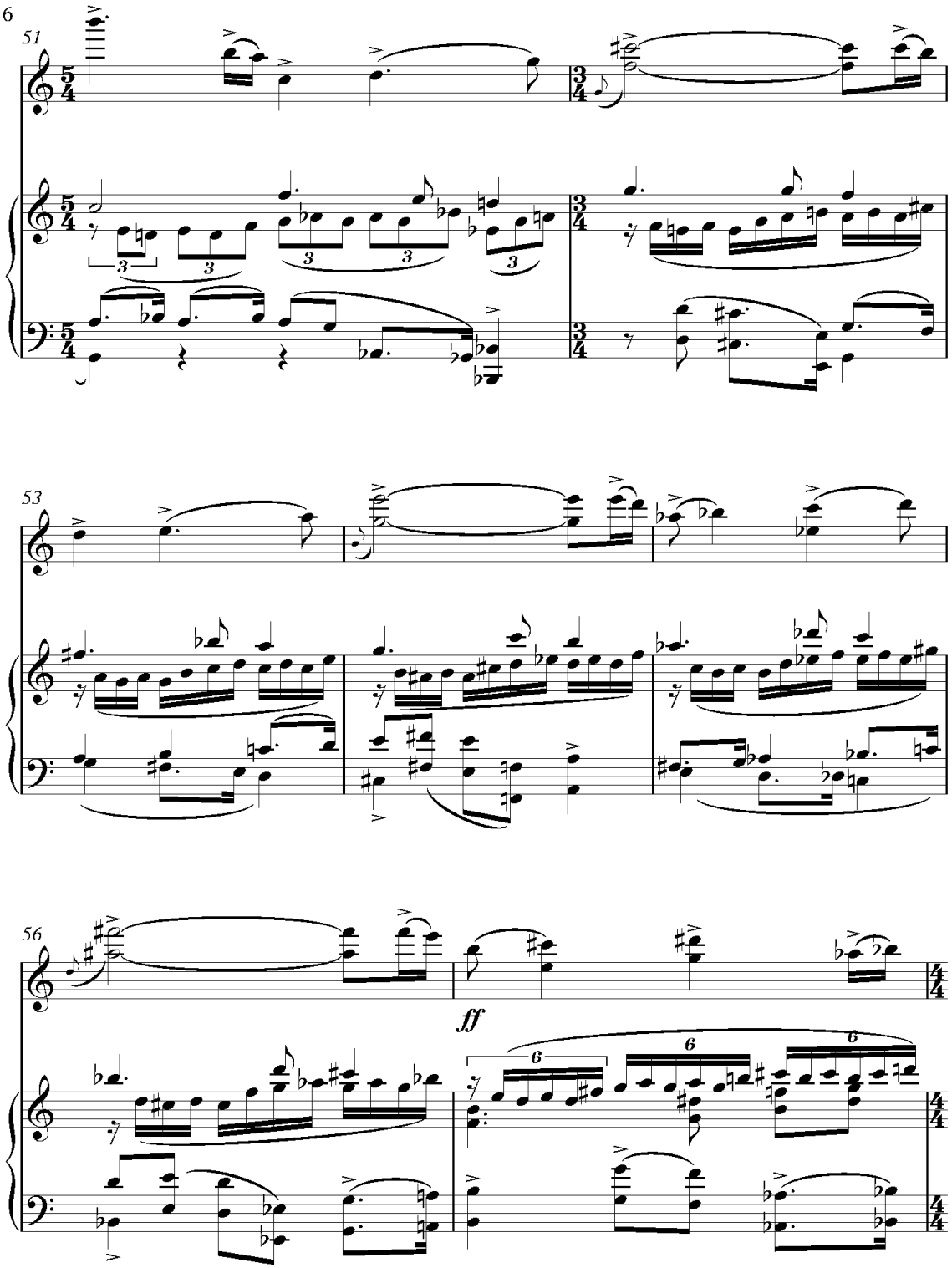
sub. mf
f
p


4
38
molto lirico
mf
f
41
Accelerando, poco a poco
crescendo poco a poco
43


5
45
f
(crescendo poco a poco)
stringendo, poco a poco
47
49
8va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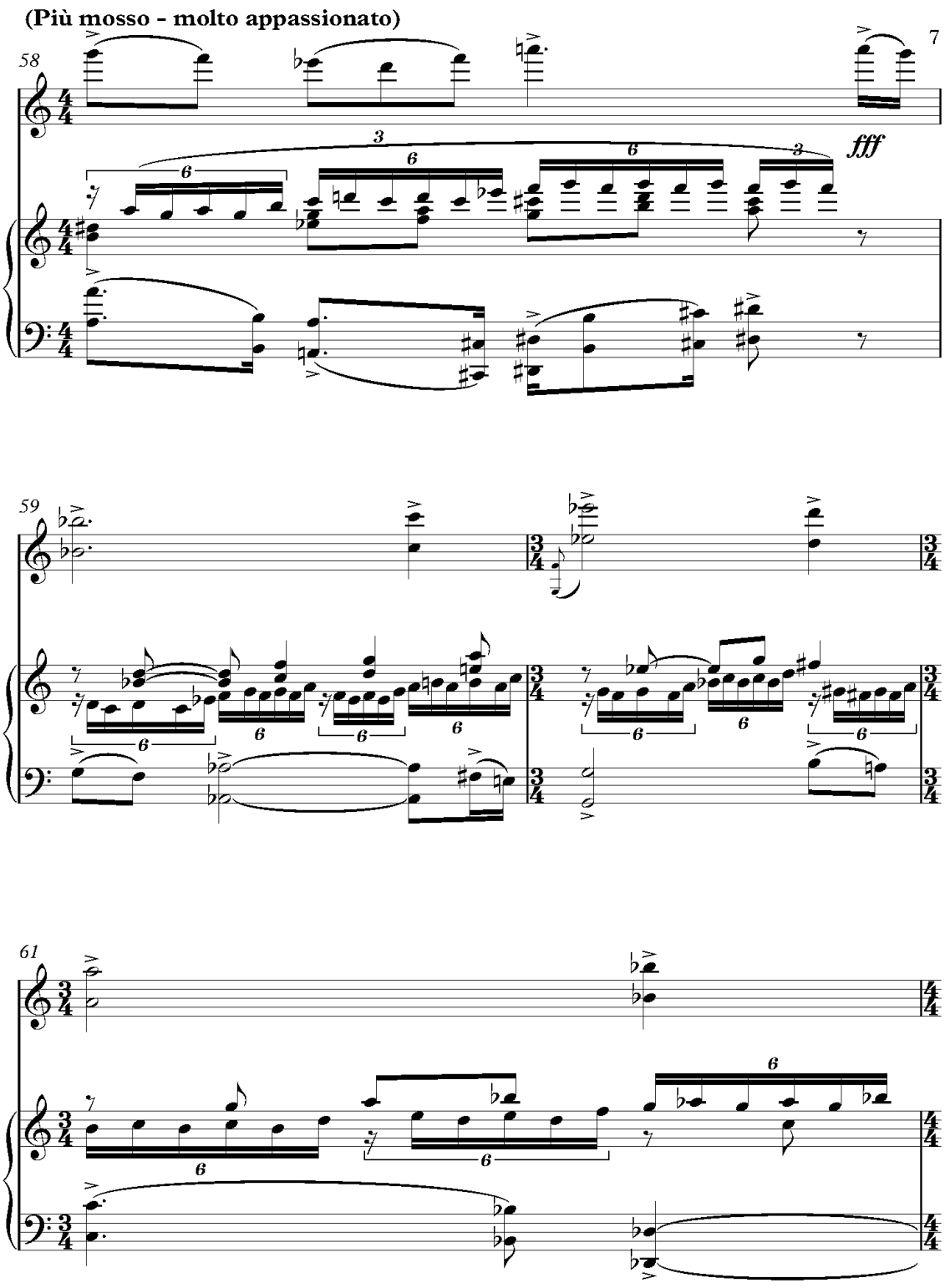
51
53
56
ff


(Più mosso - molto appassionato)
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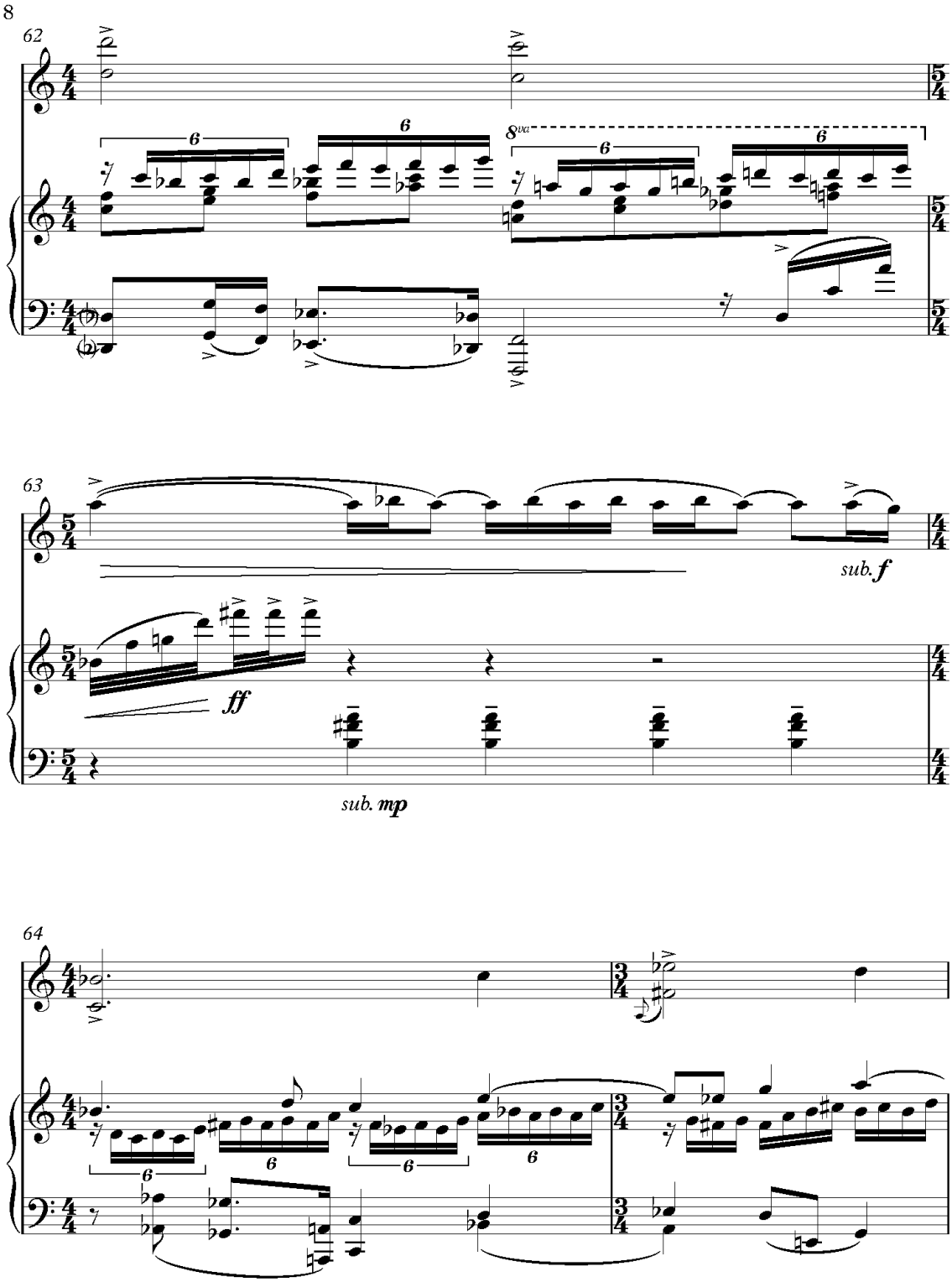
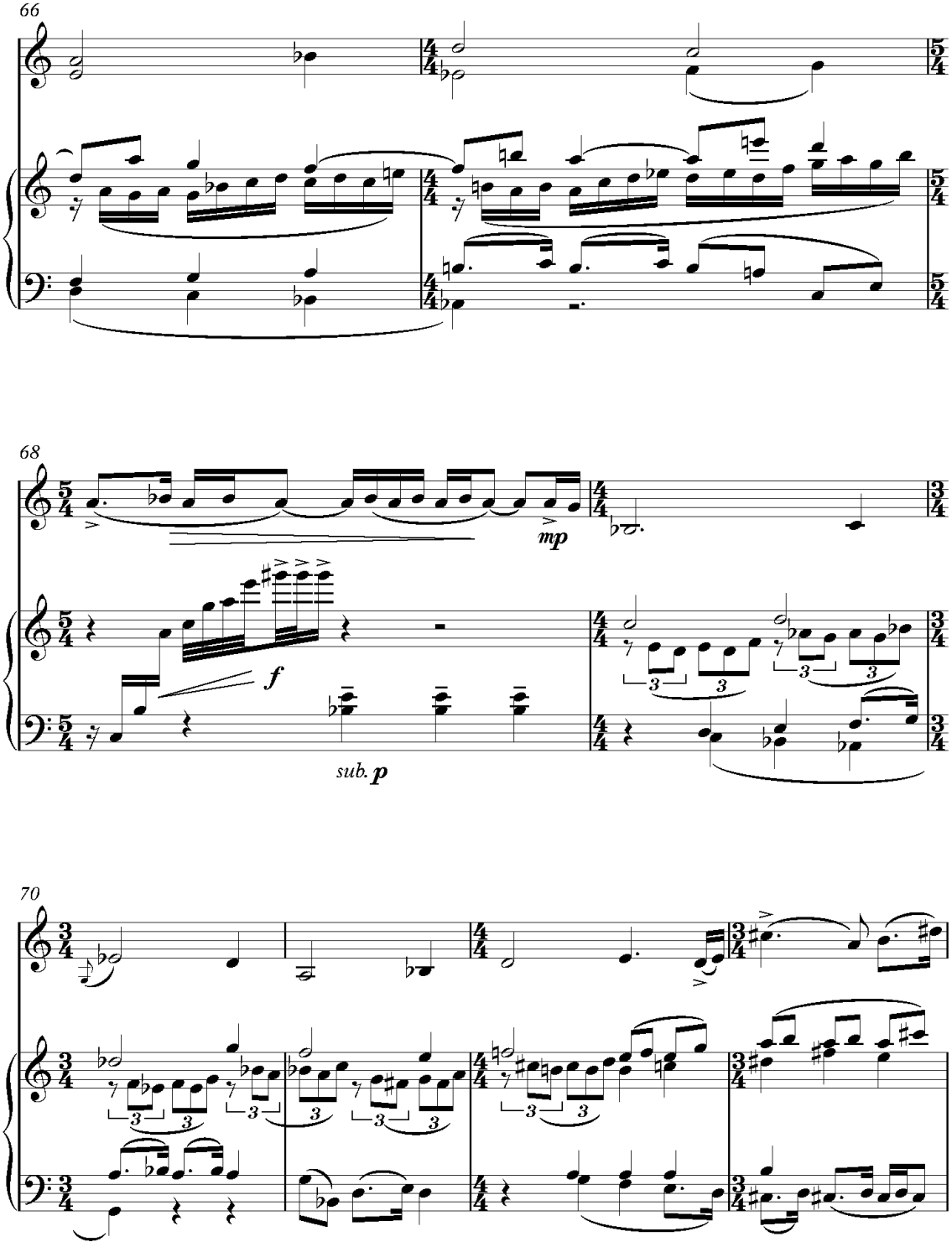
7
fff
59
61


8
62
8va
63
sub. f
ff
sub. mp
64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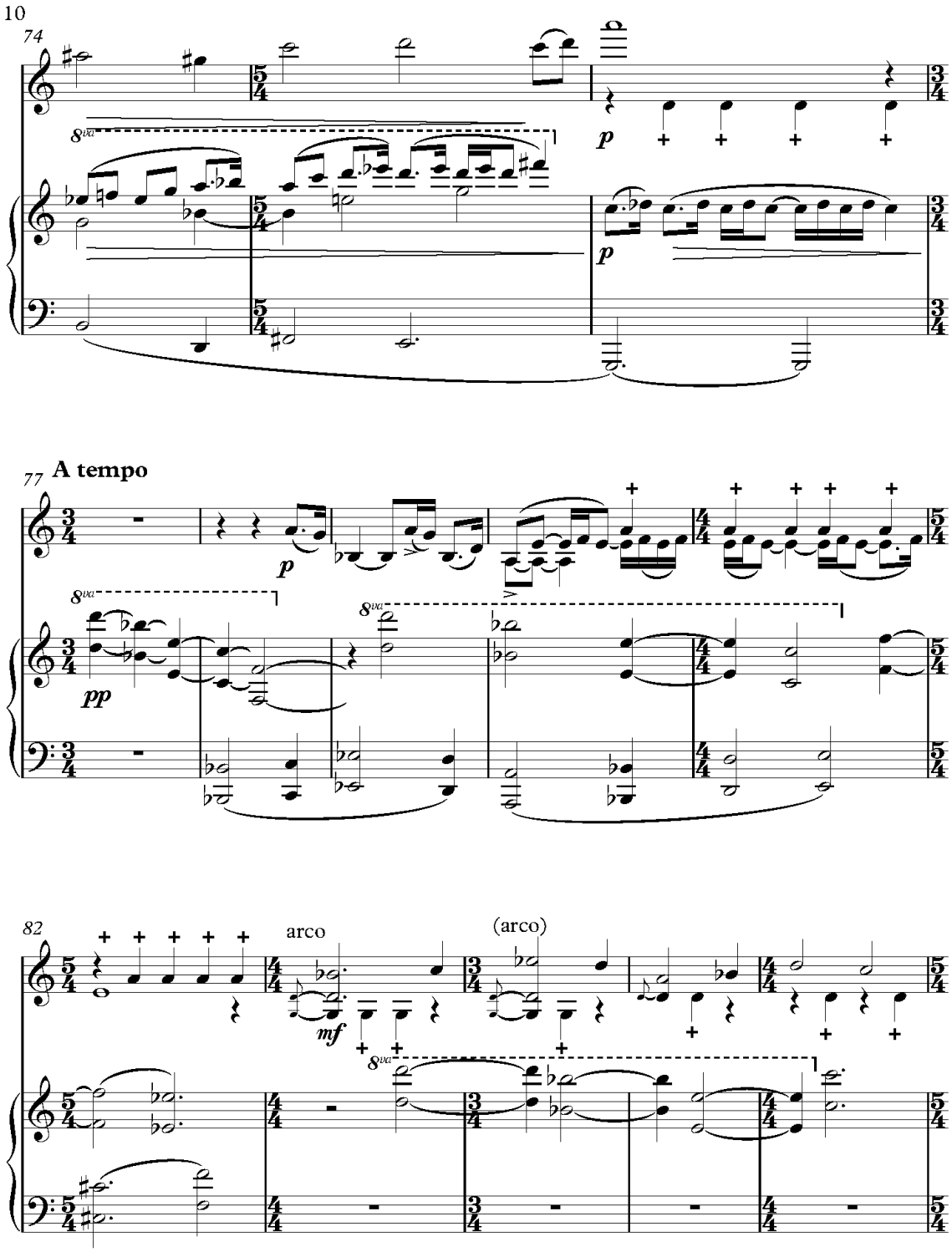
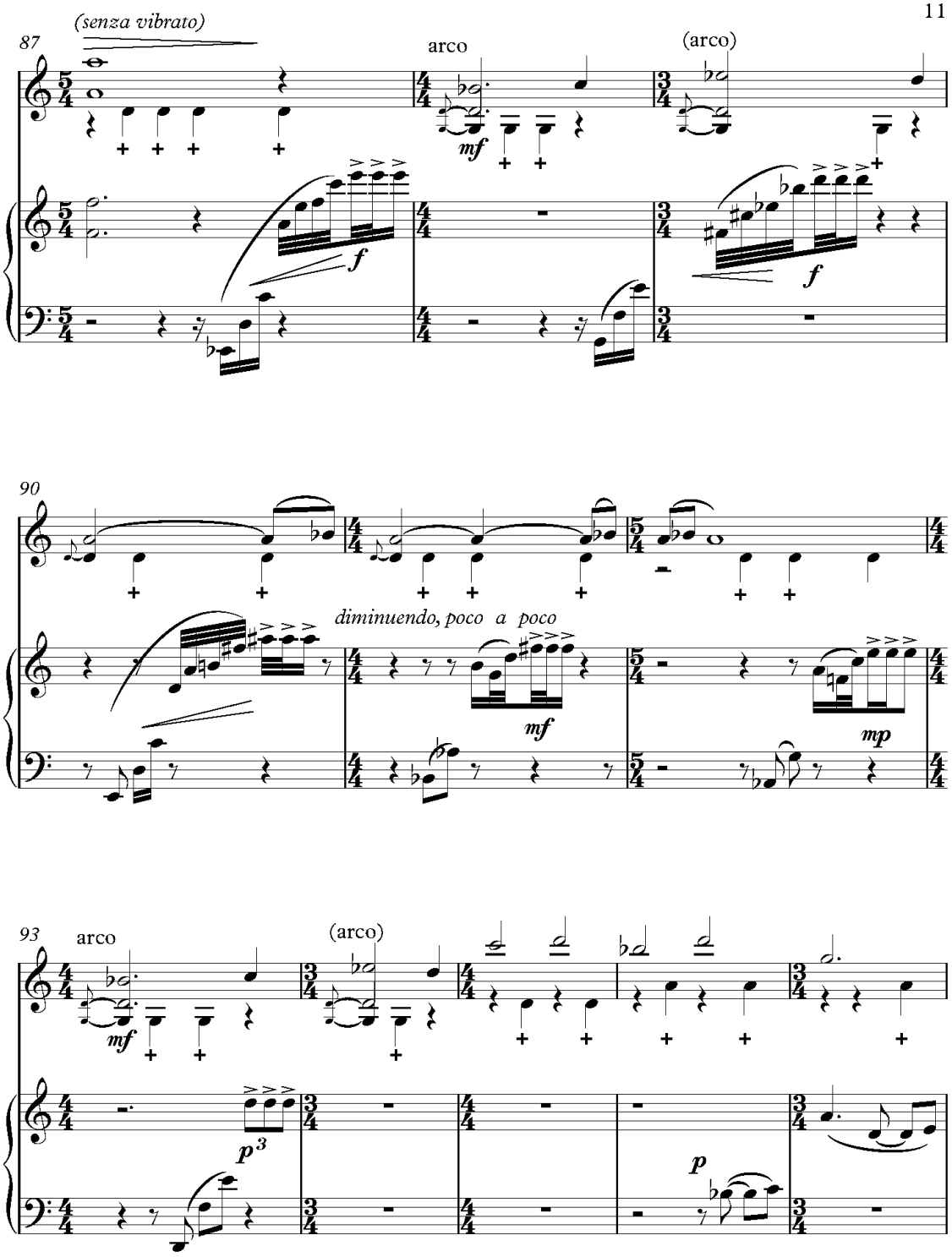
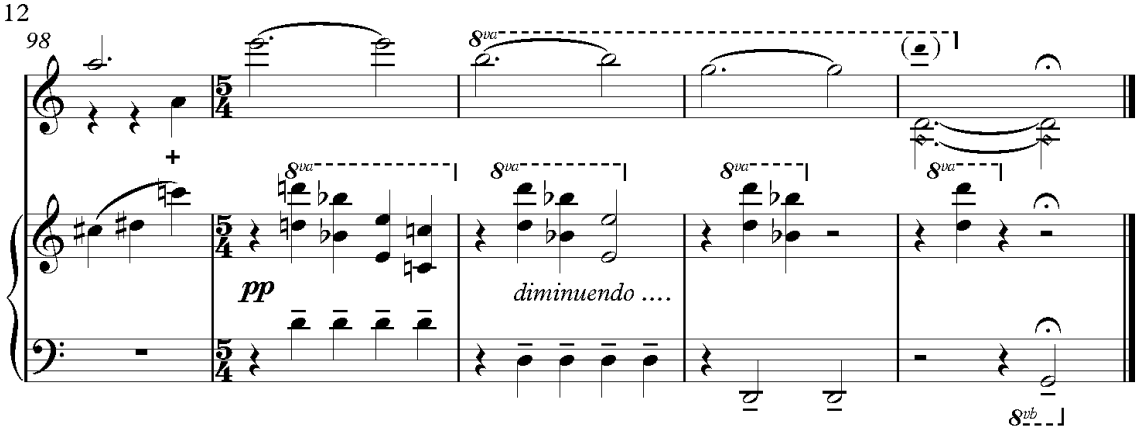
68
mp
f
sub. p
70


10
74
8va
p
p
77
A tempo
p
8va
8va
pp
82
arco
(arco)
mf
8va

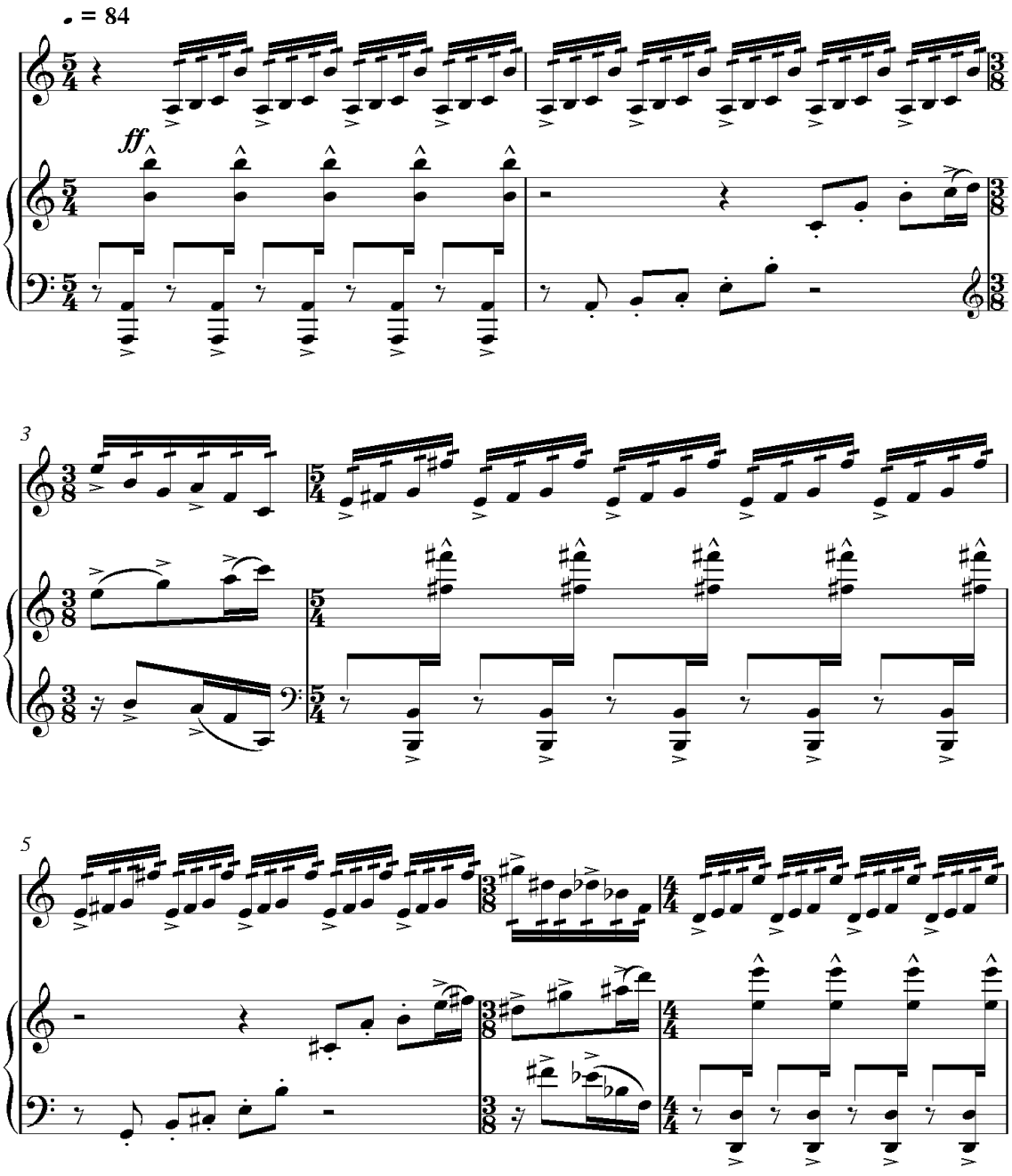

11
87
(senza vibrato)
arco
(arco)
mf
f
f
90
diminuendo, poco a poco
mf
mp
93
arco
(arco)
mf
p 3
p

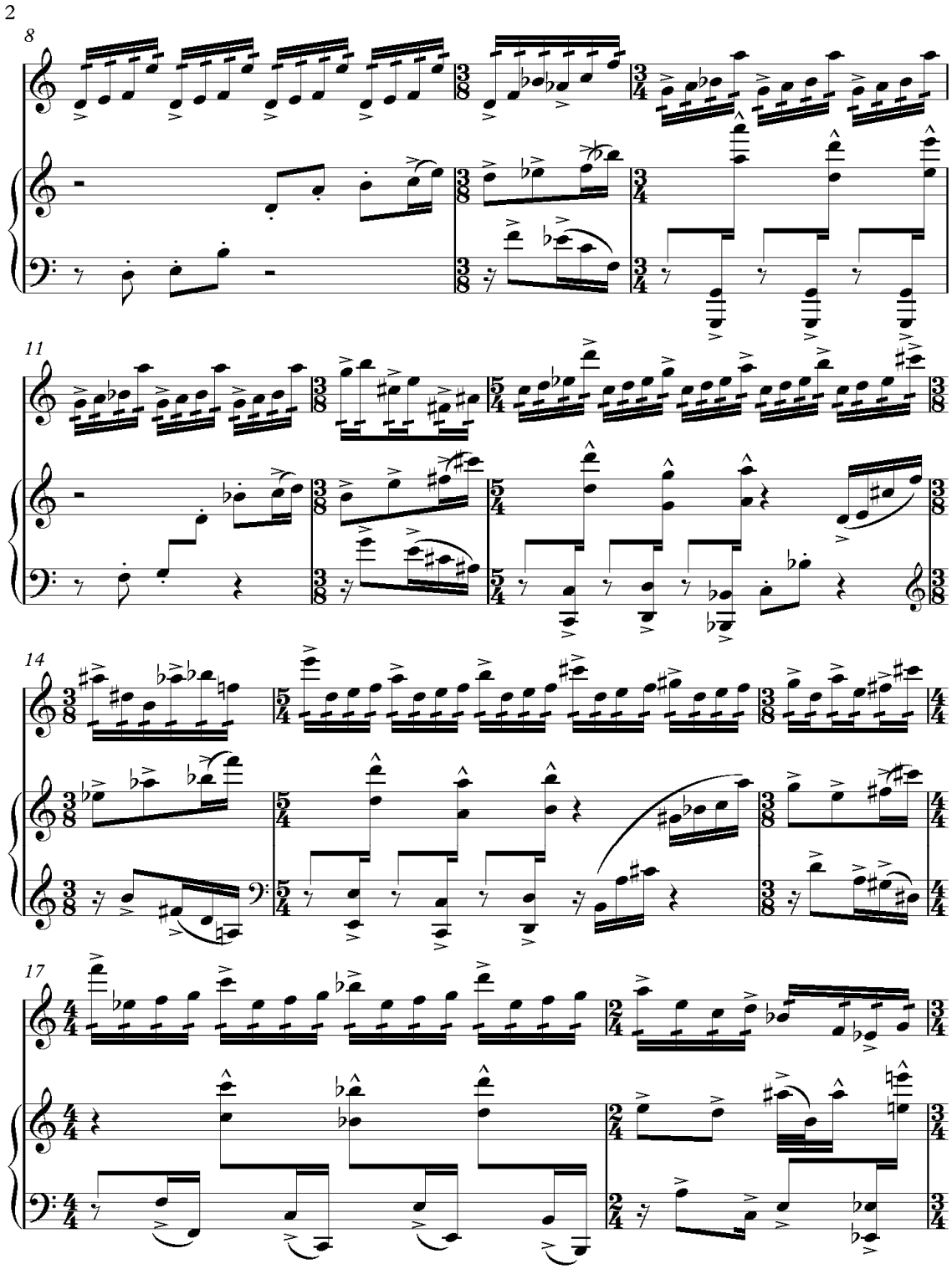
12

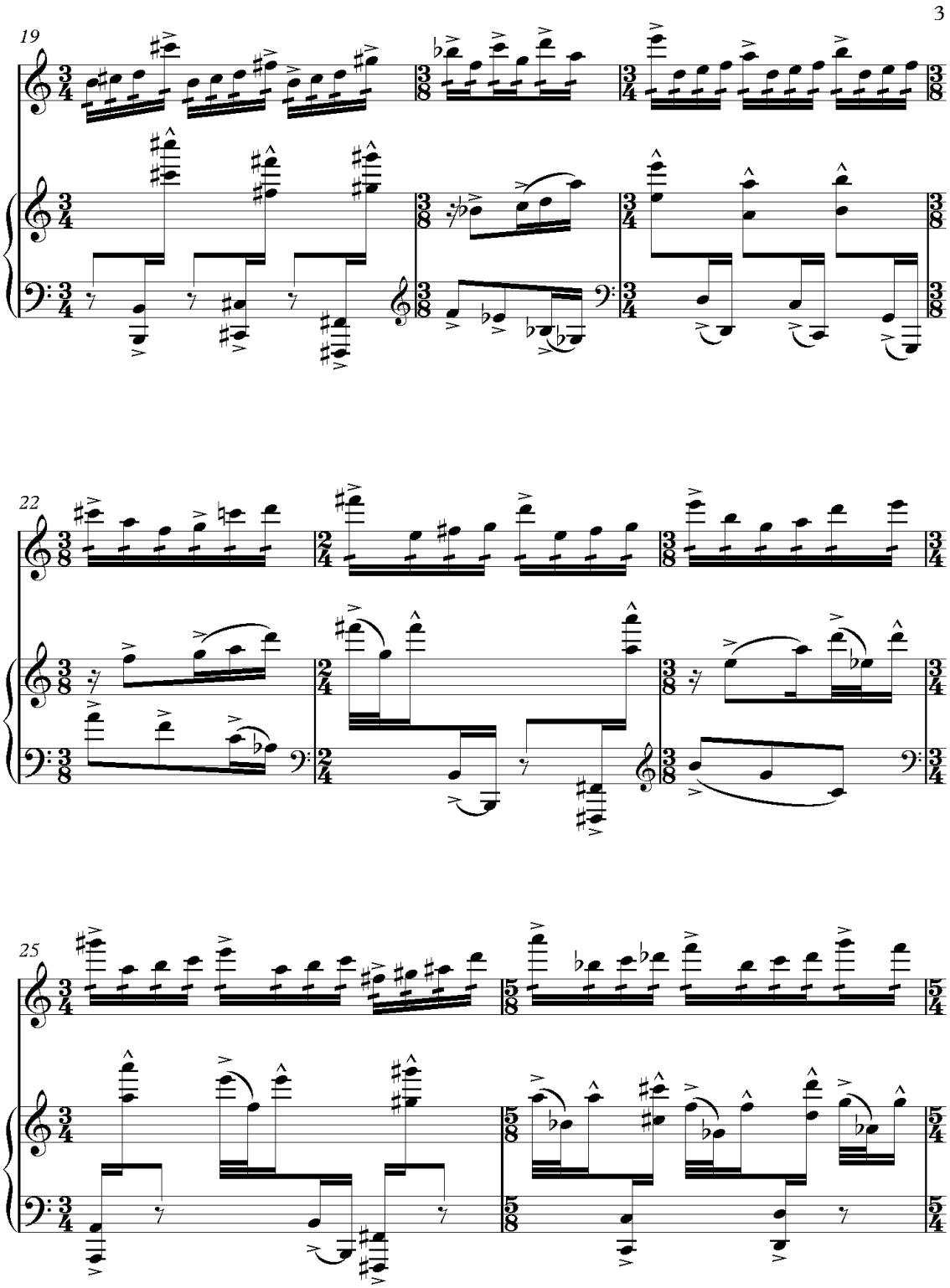


Movement III. ***Real Deal***

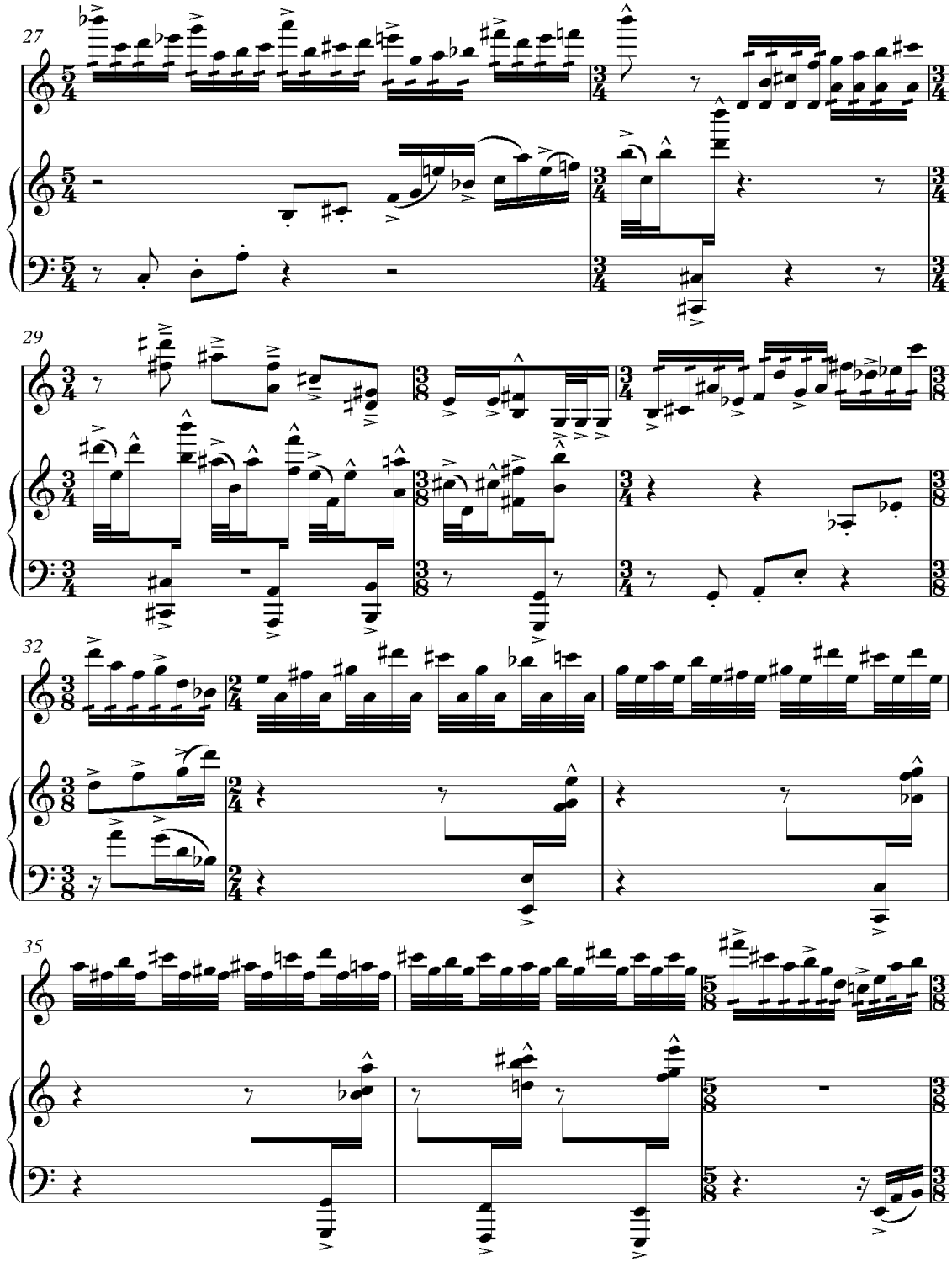
III.

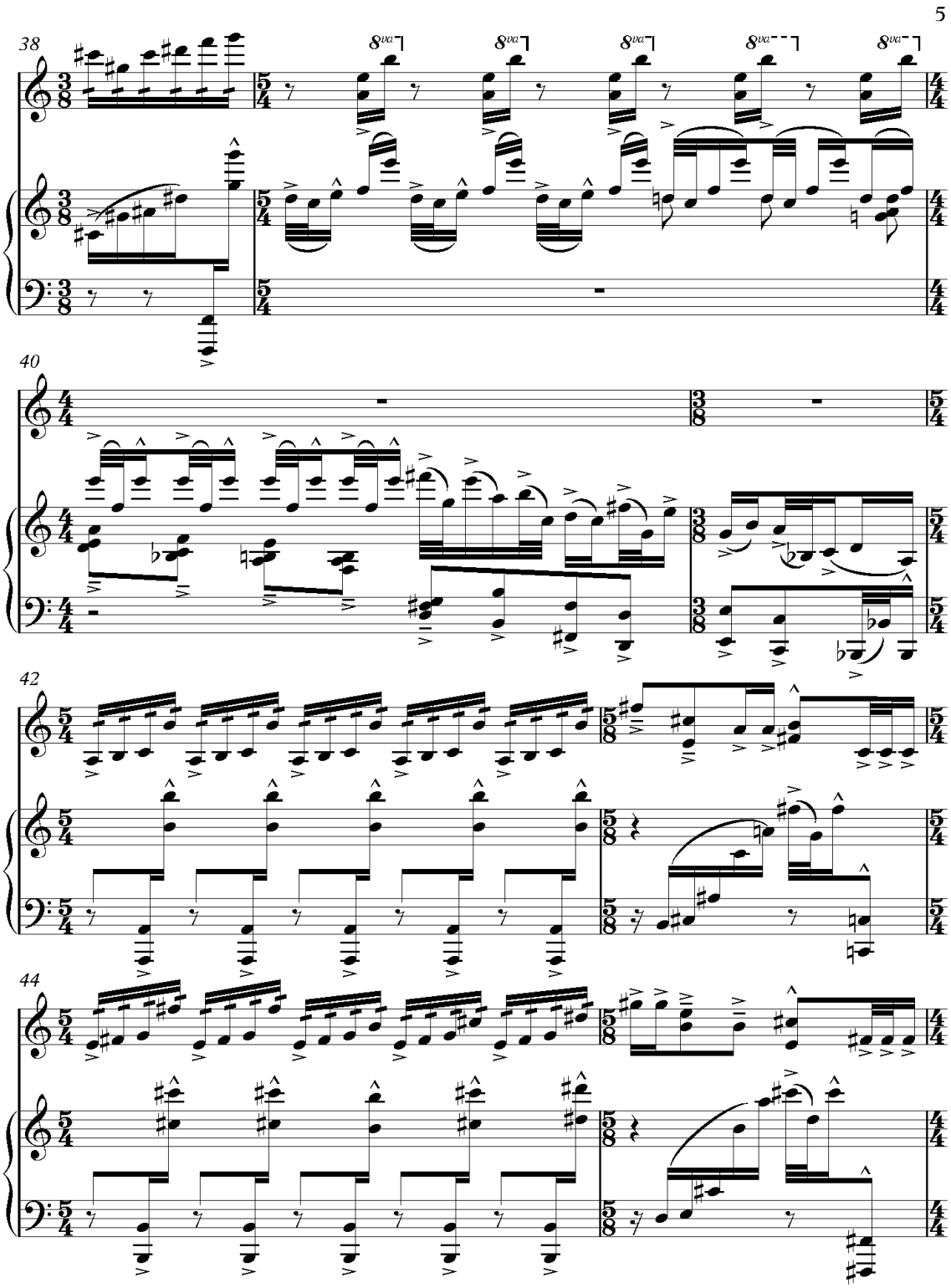


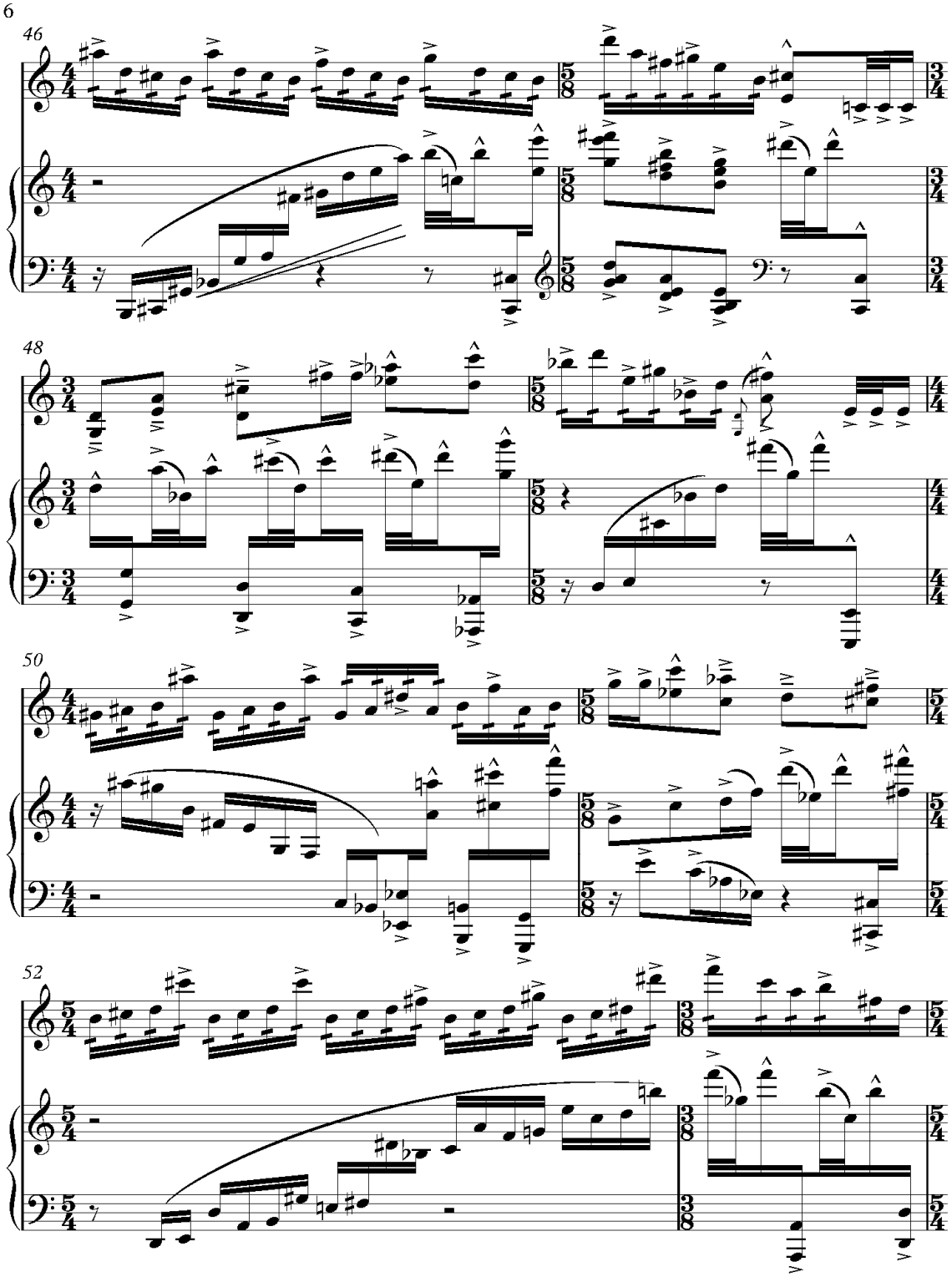

2
8
11
14
17

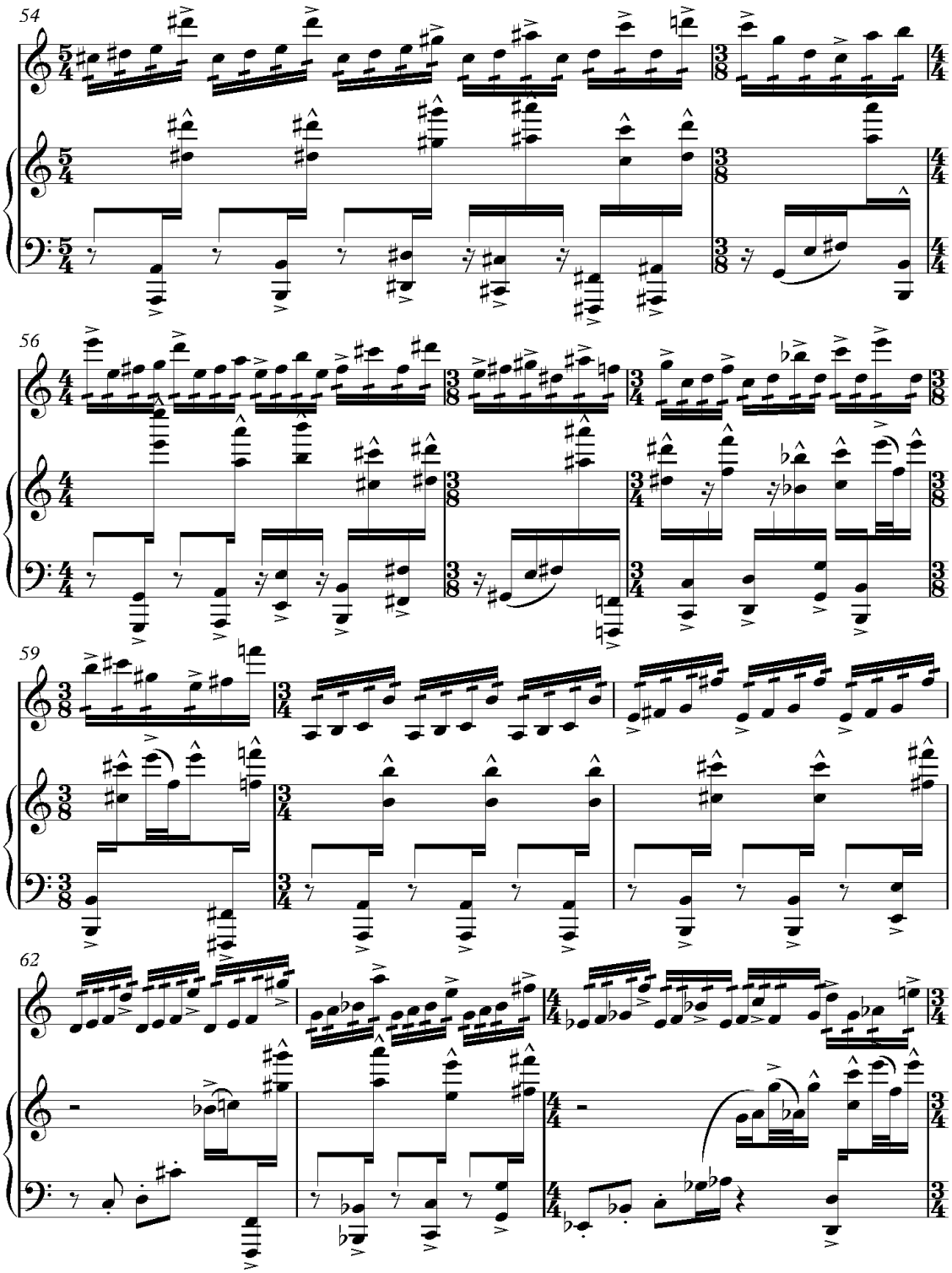

3
19
22
25

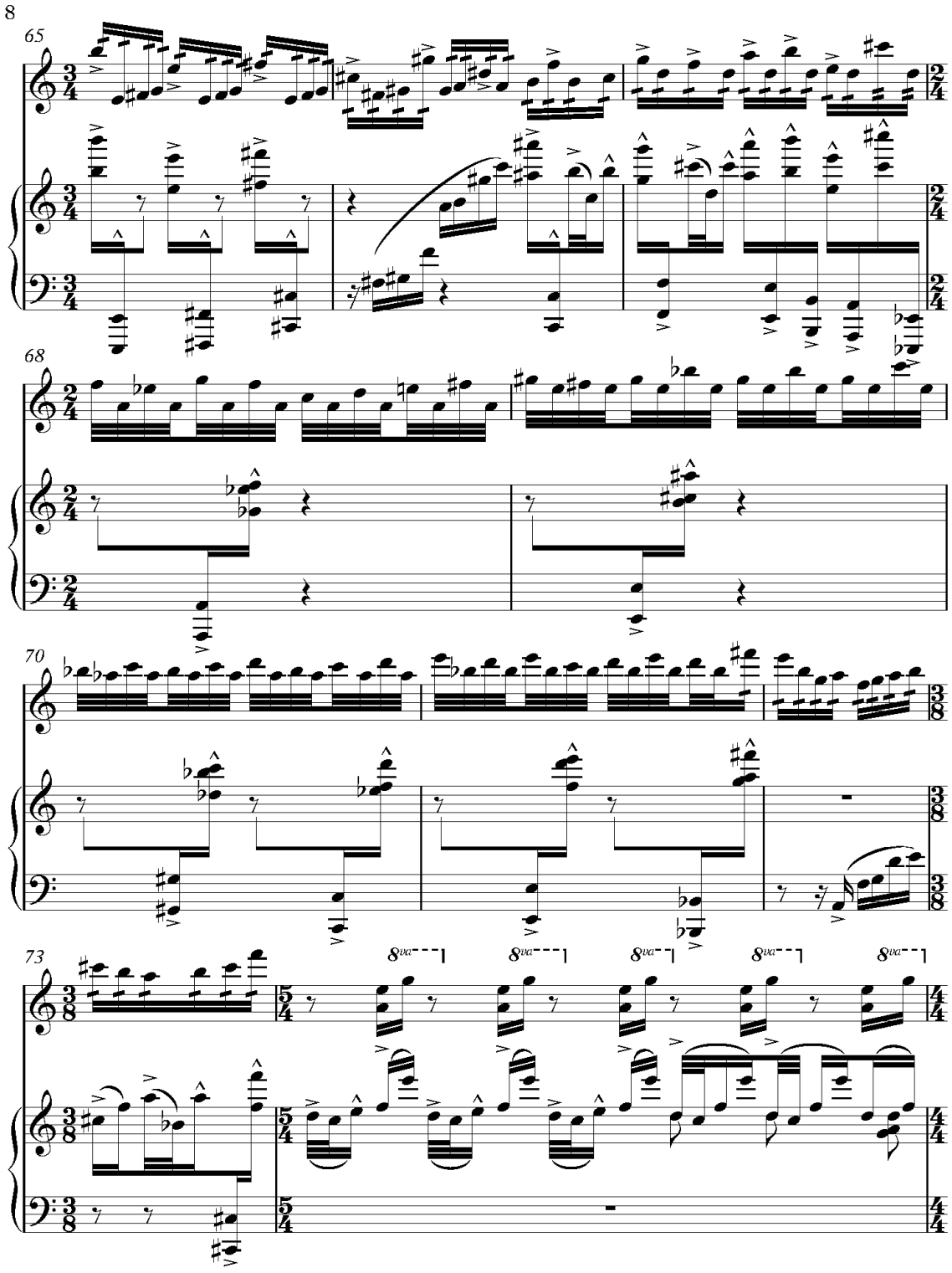
4

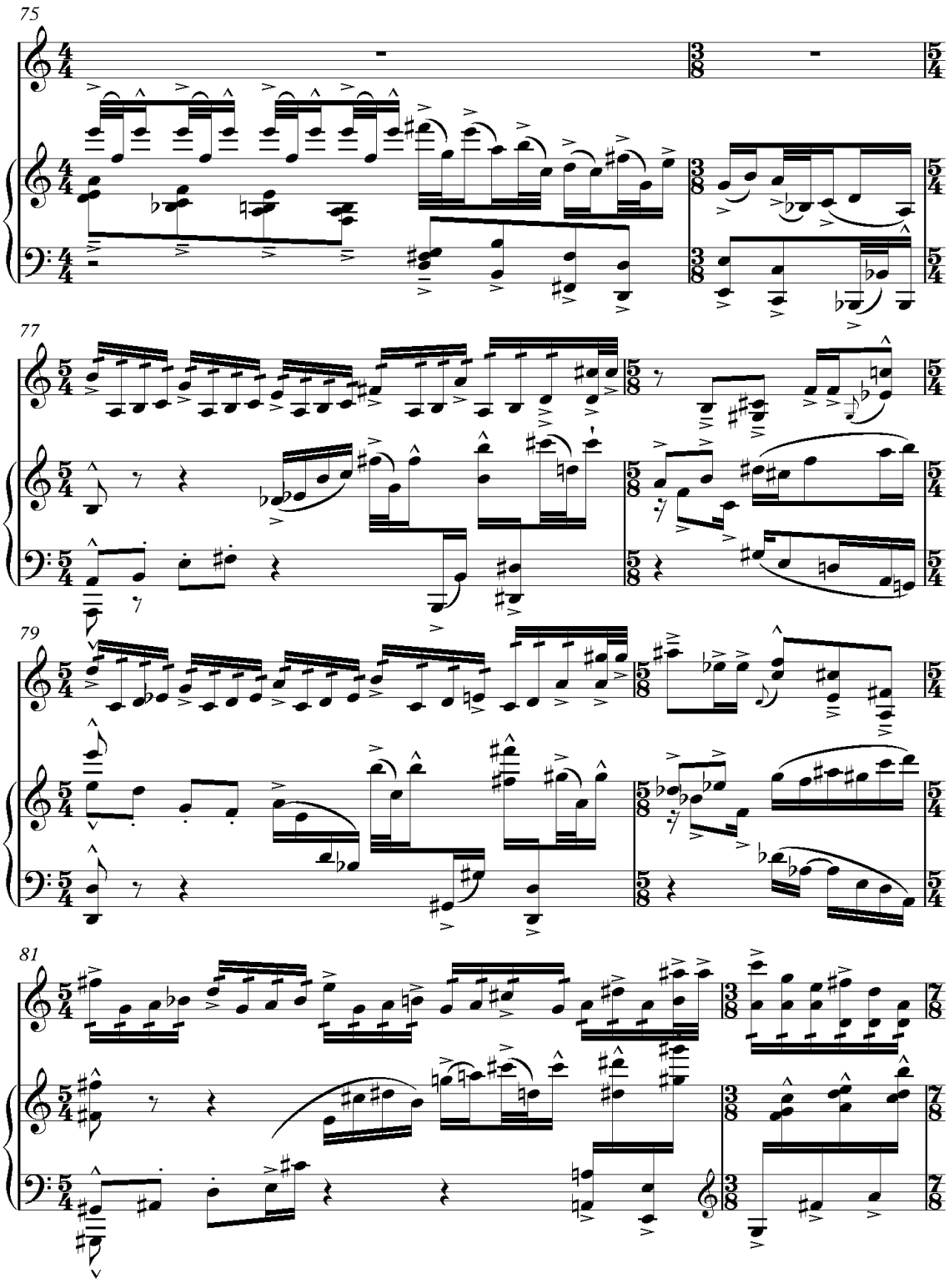


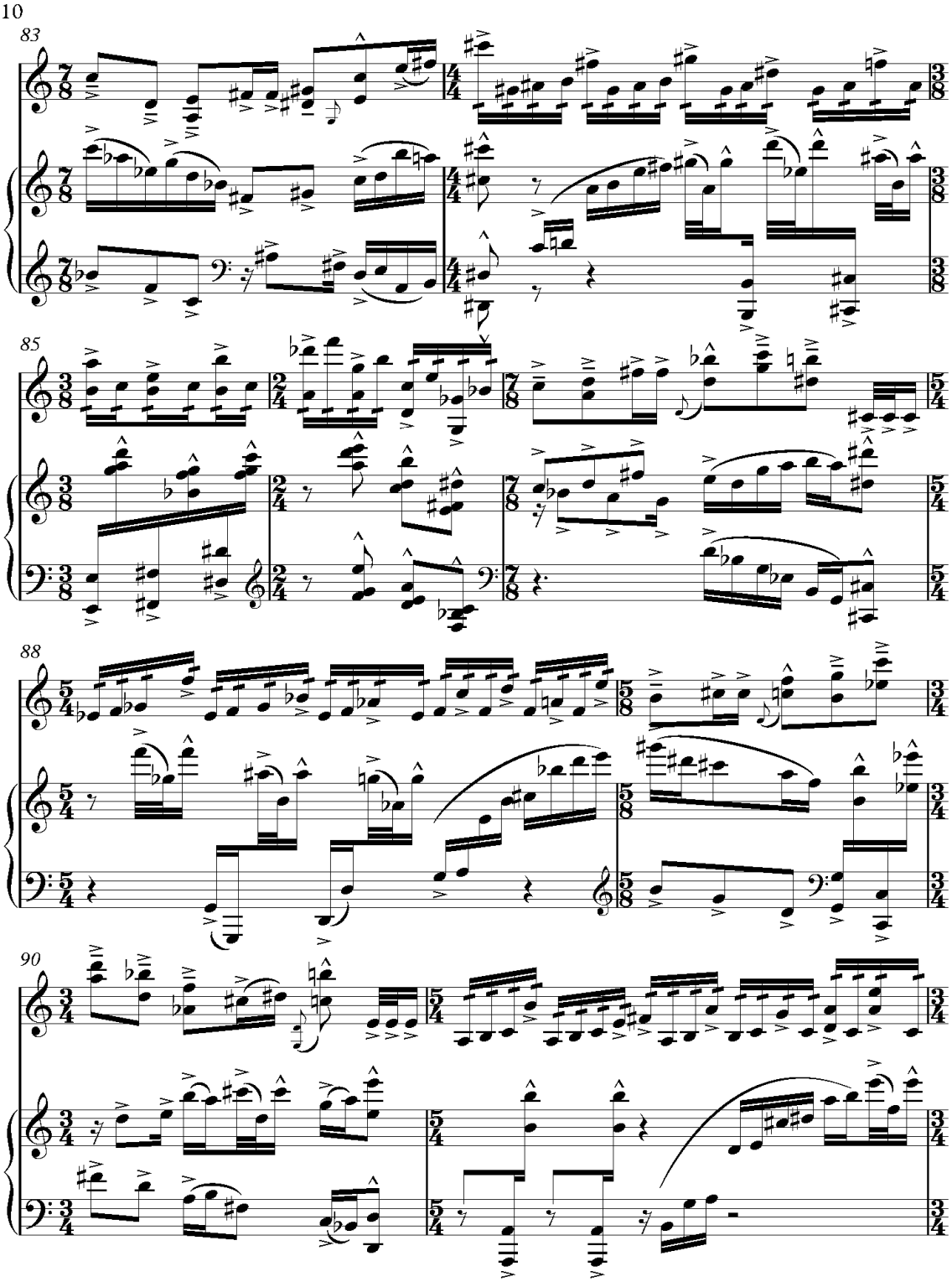

5
38
8va
8va
8va
8va
8va
40
42
44

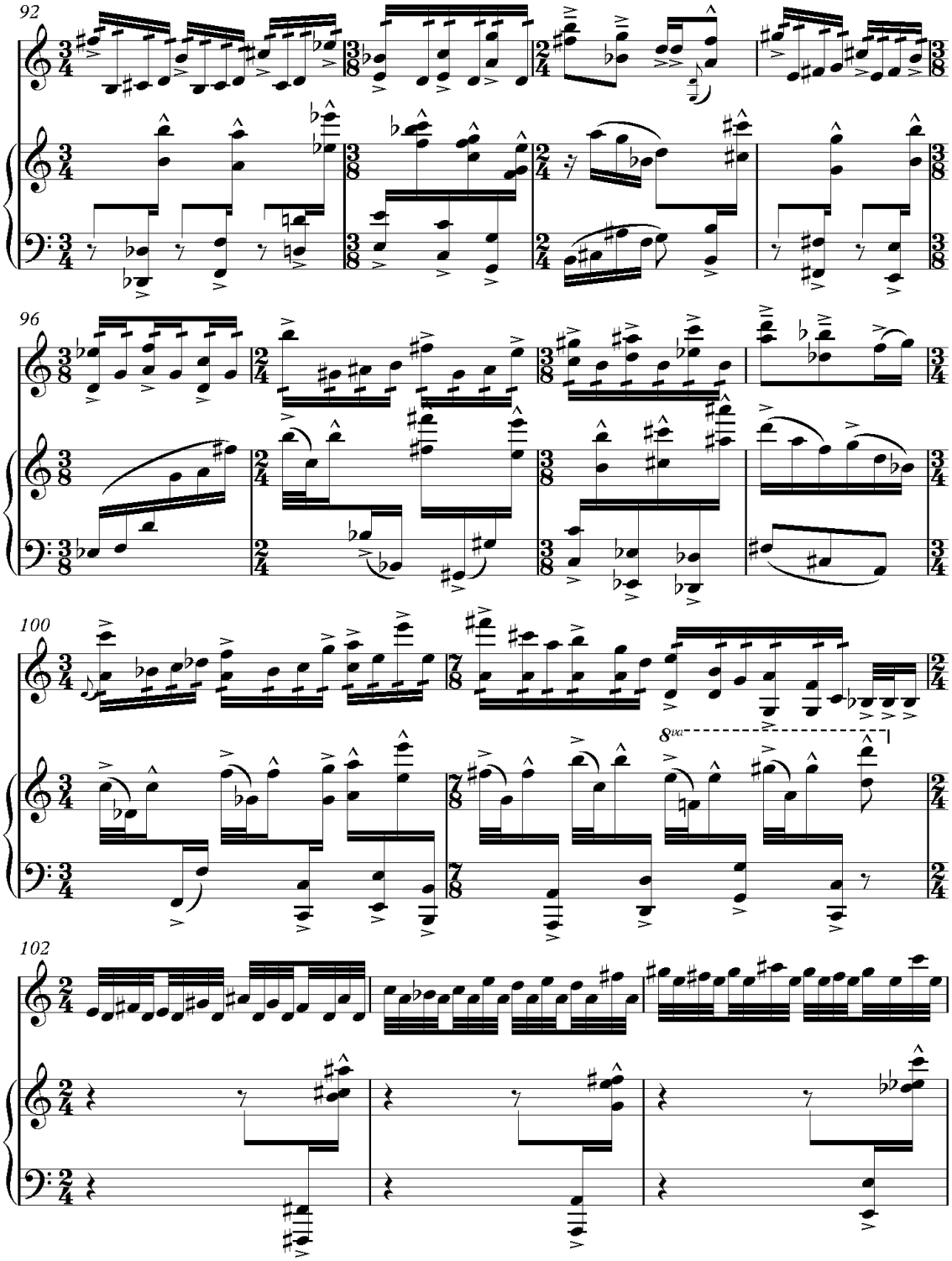

6
46
48
50
52

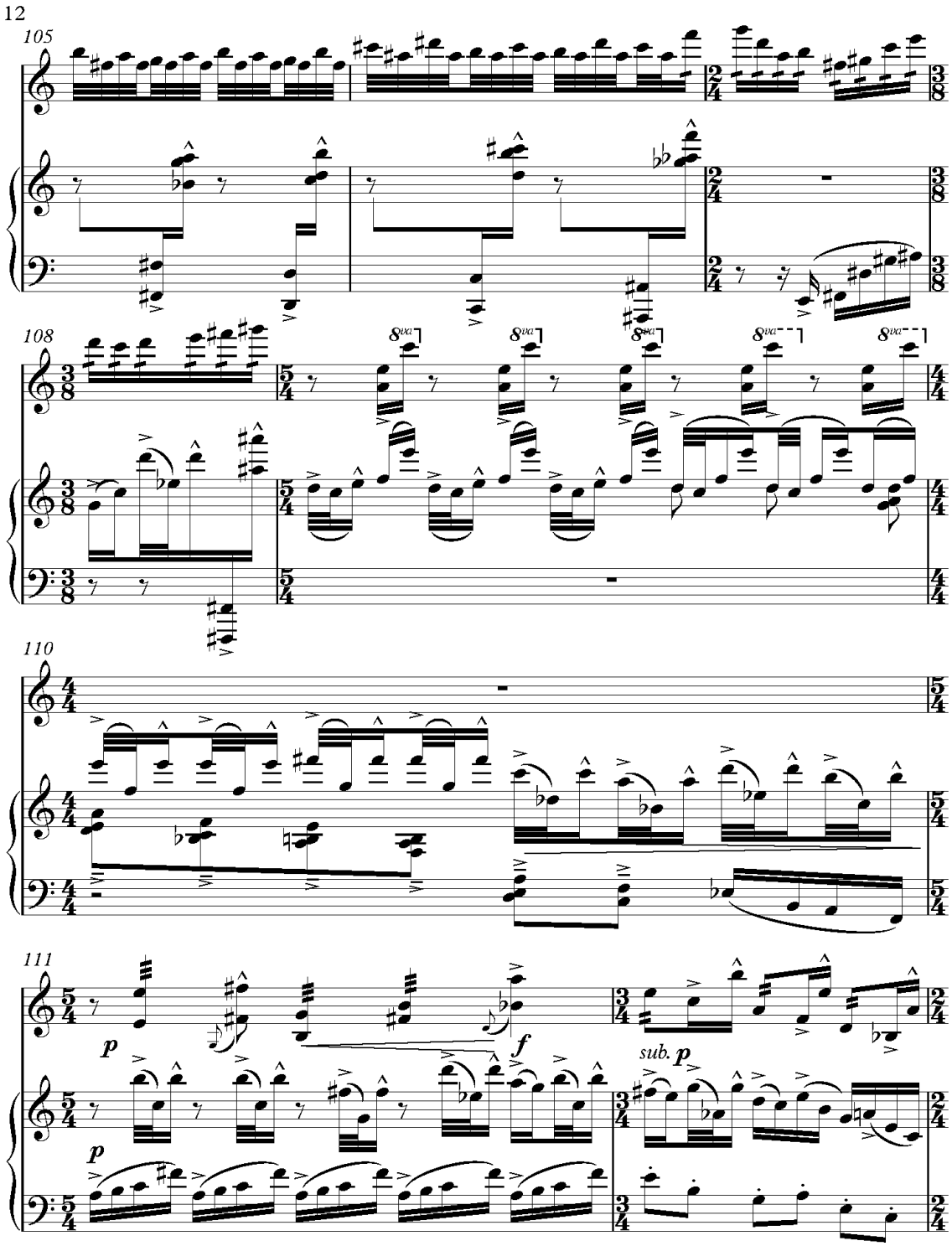

7
54
56
59
62

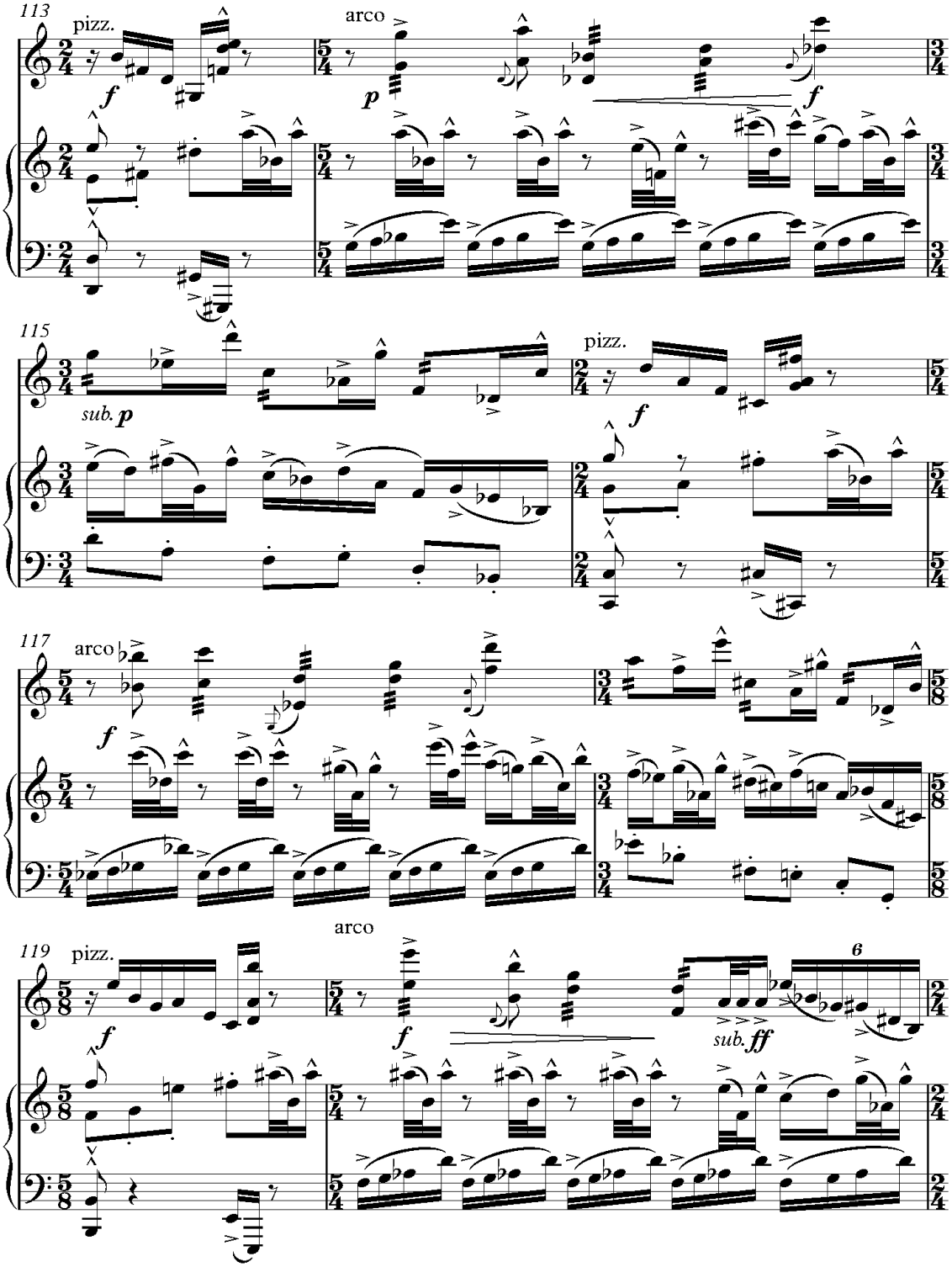

8
65
68
70
73
8va
8va
8va
8va
8va

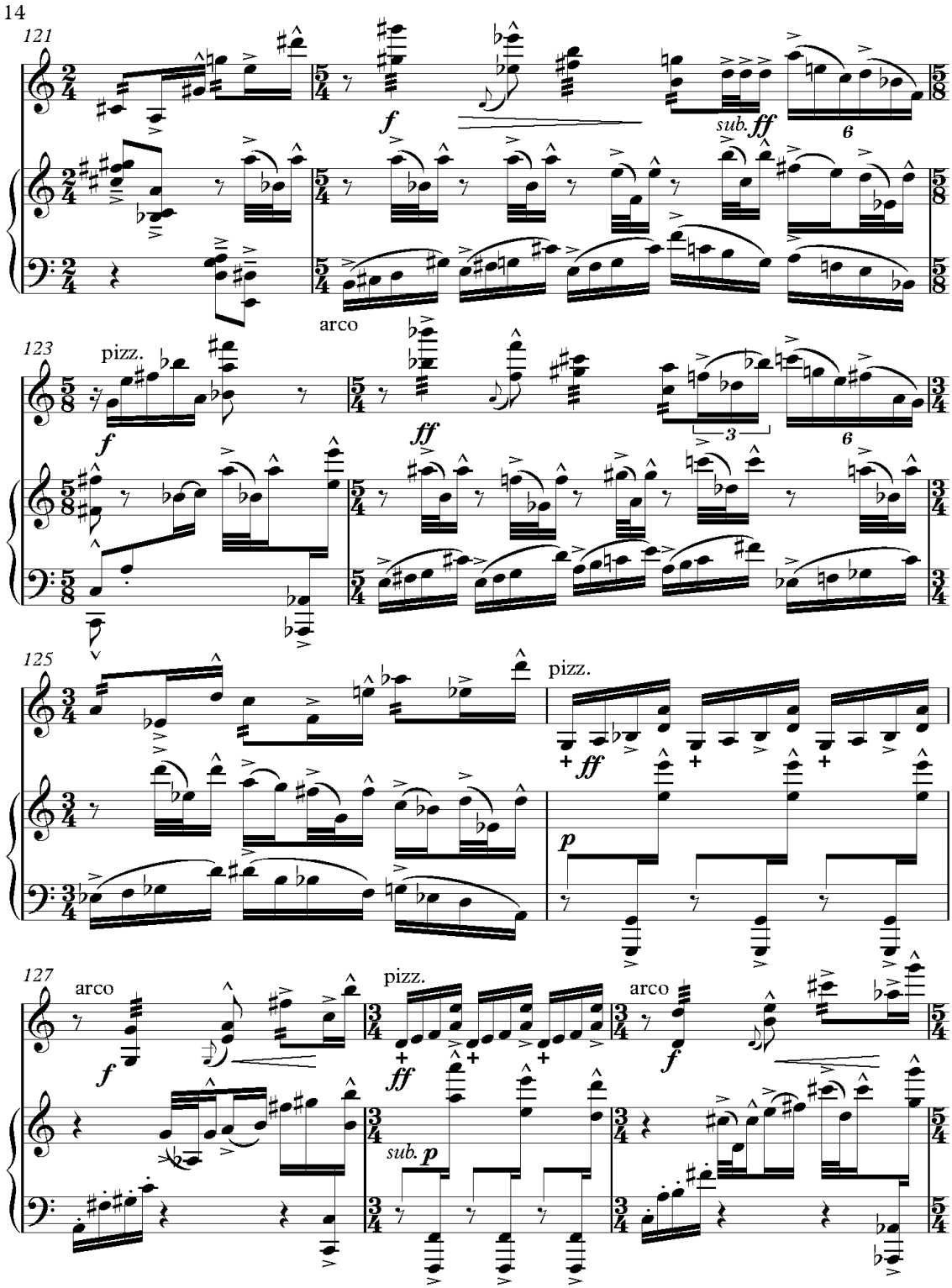

75
77
79
81

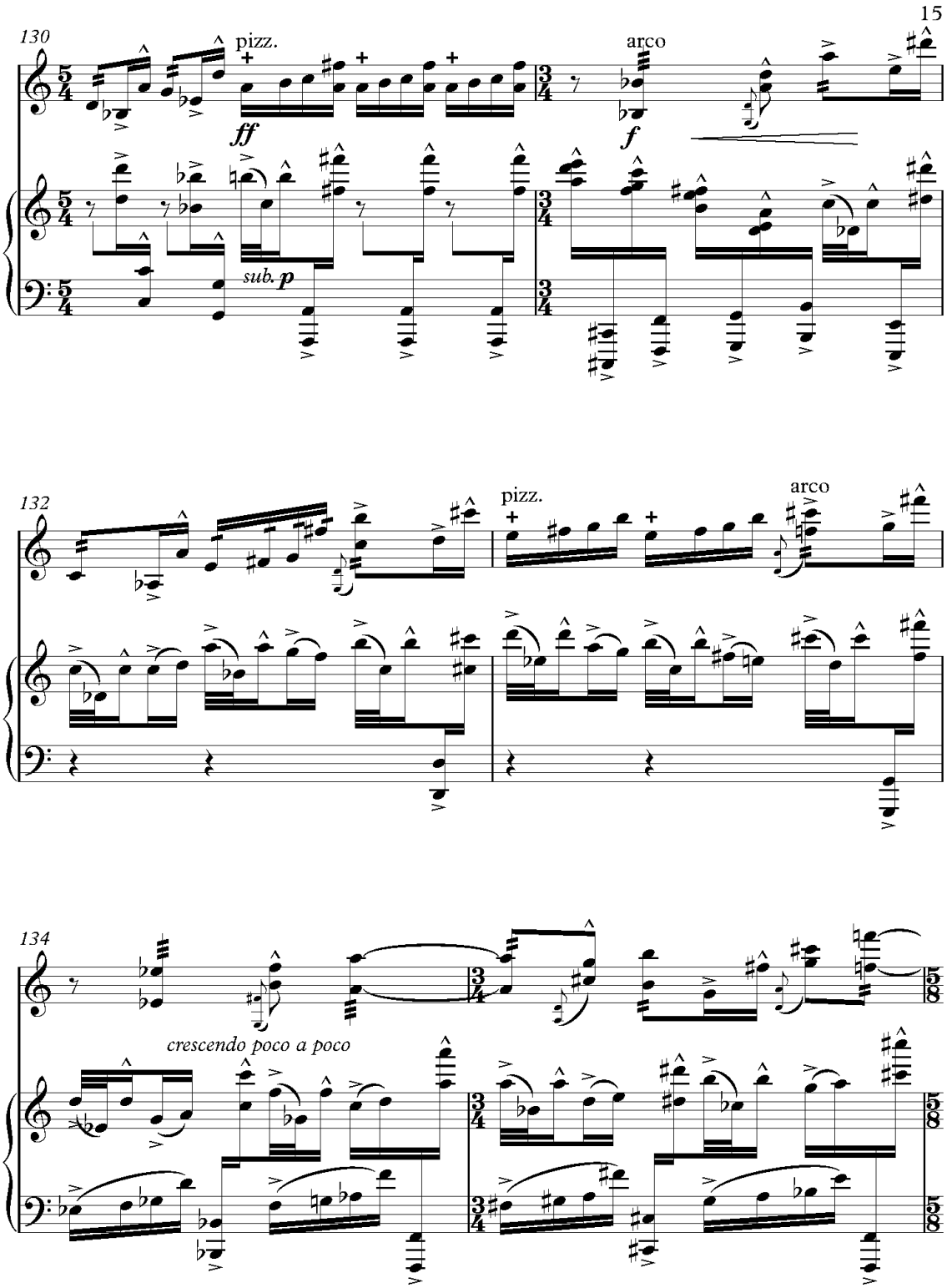

10
83
85
88
90

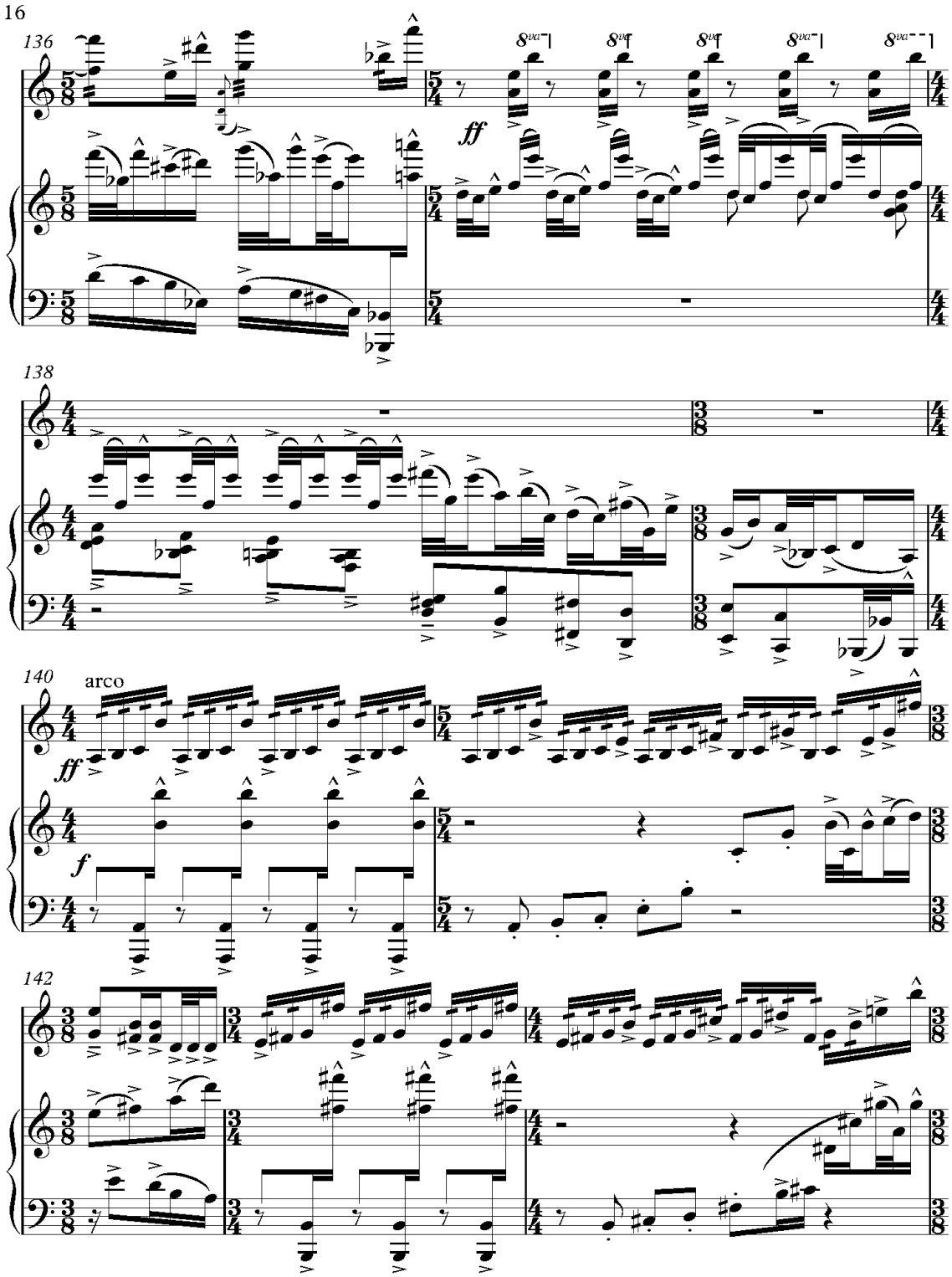

92
96
100
8va
102

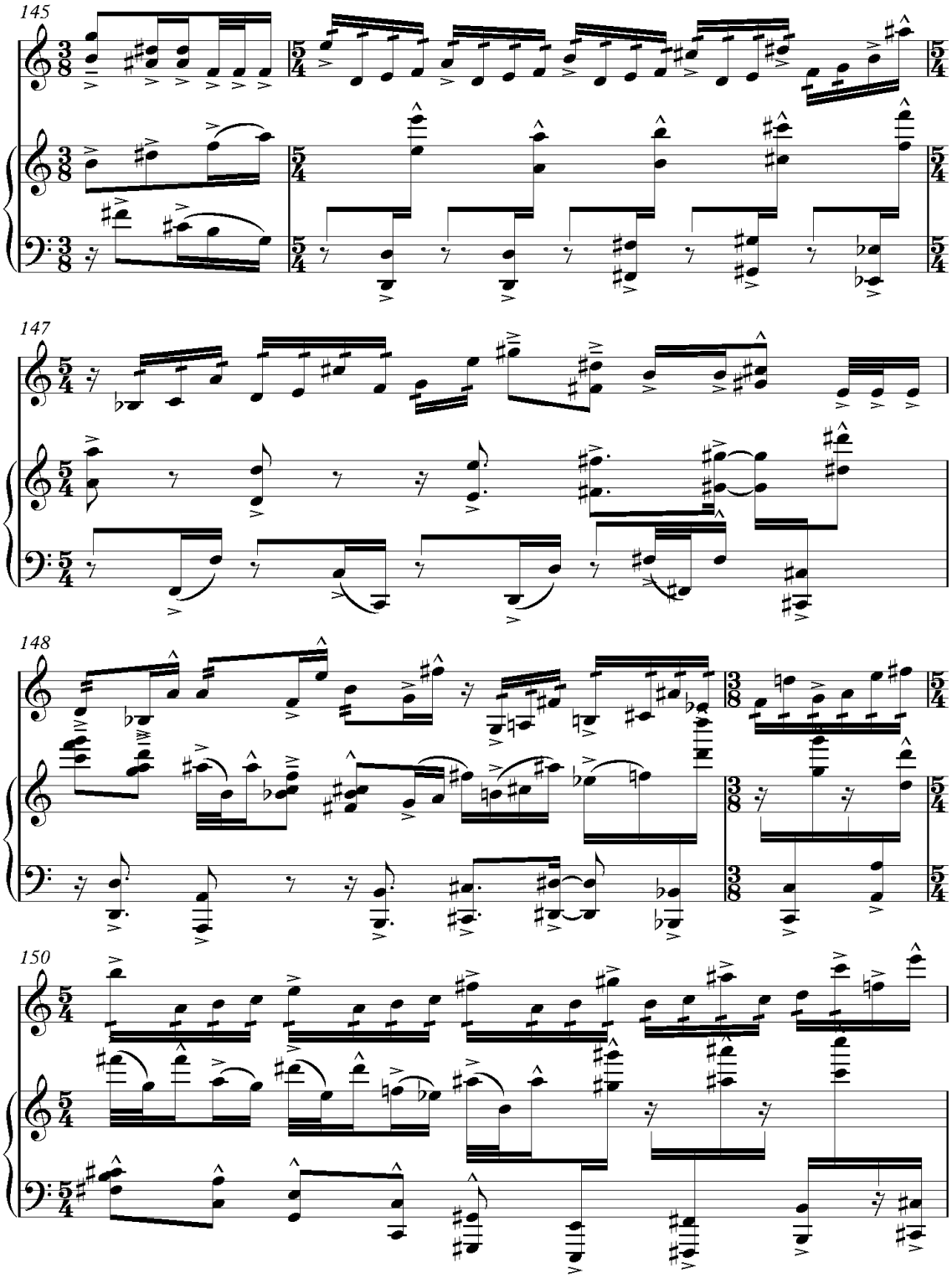

12
105
108
110
111
8va
p
f
sub. p

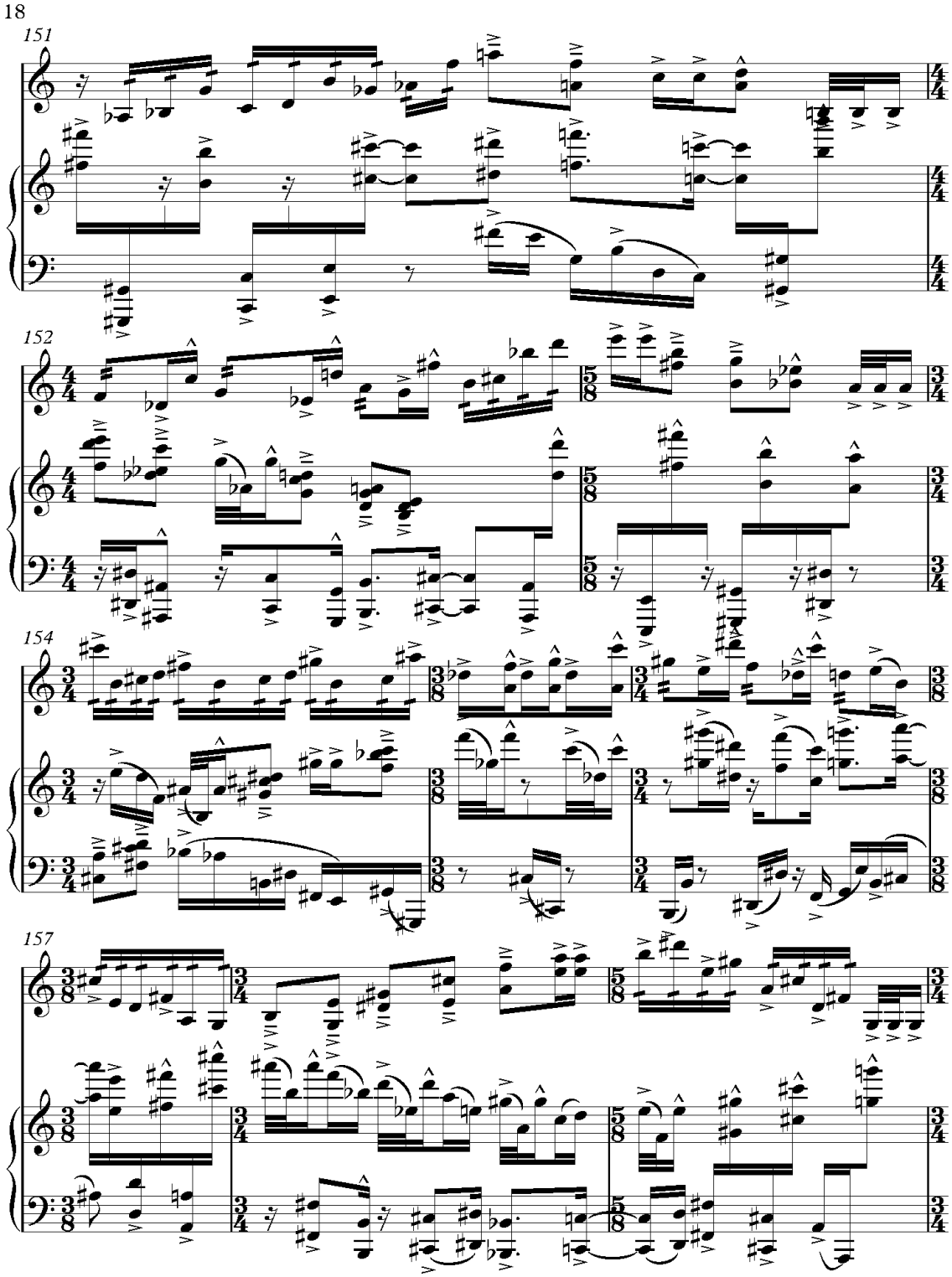

13
113
pizz.
arco
115
sub. p
pizz.
117
arco
119
pizz.
arco
sub. ff
6

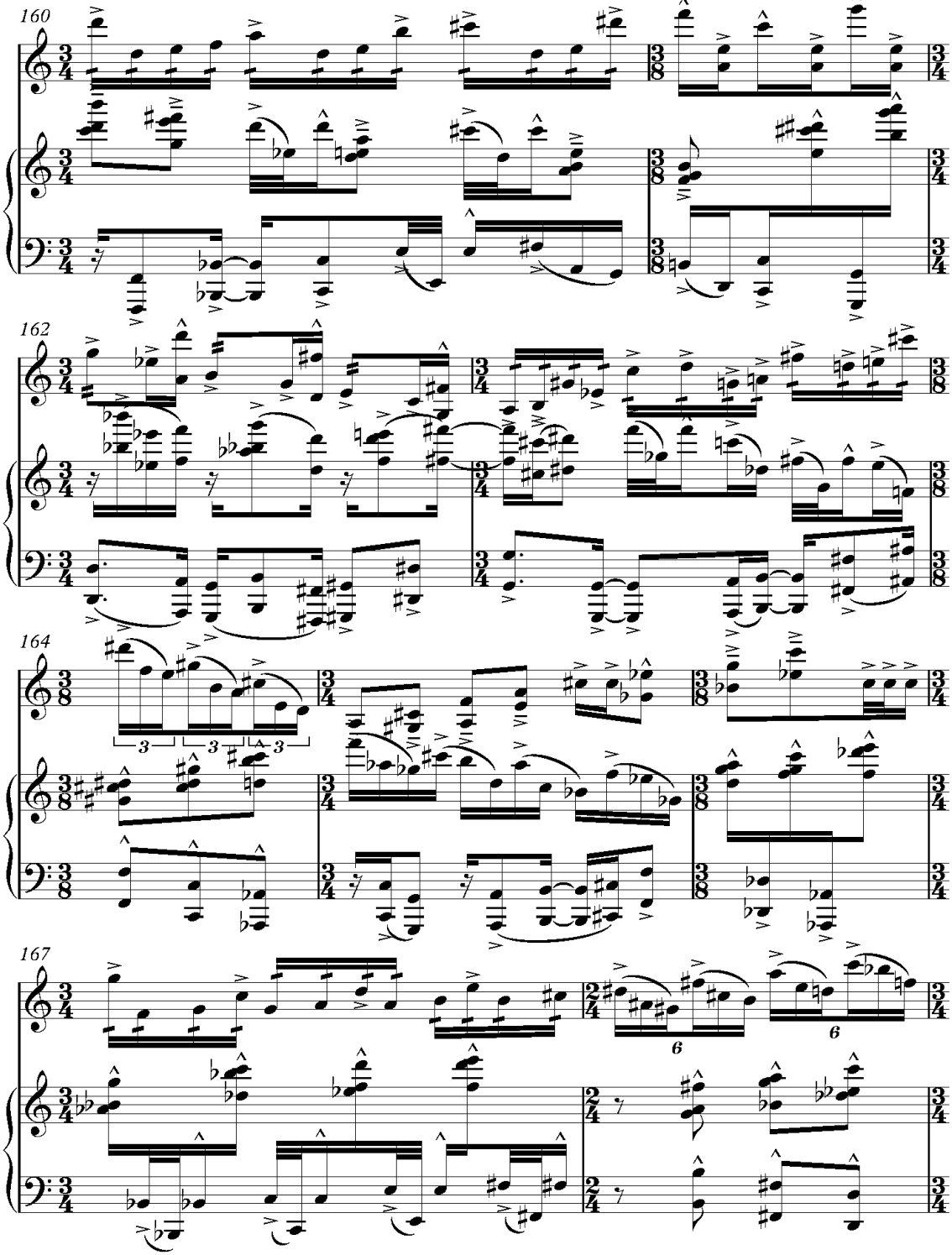

14
121
f
sub. ff
arco
123
pizz.
f
ff
3
125
pizz.
ff
p
127
arco
f
pizz.
ff
sub. p
arco
f

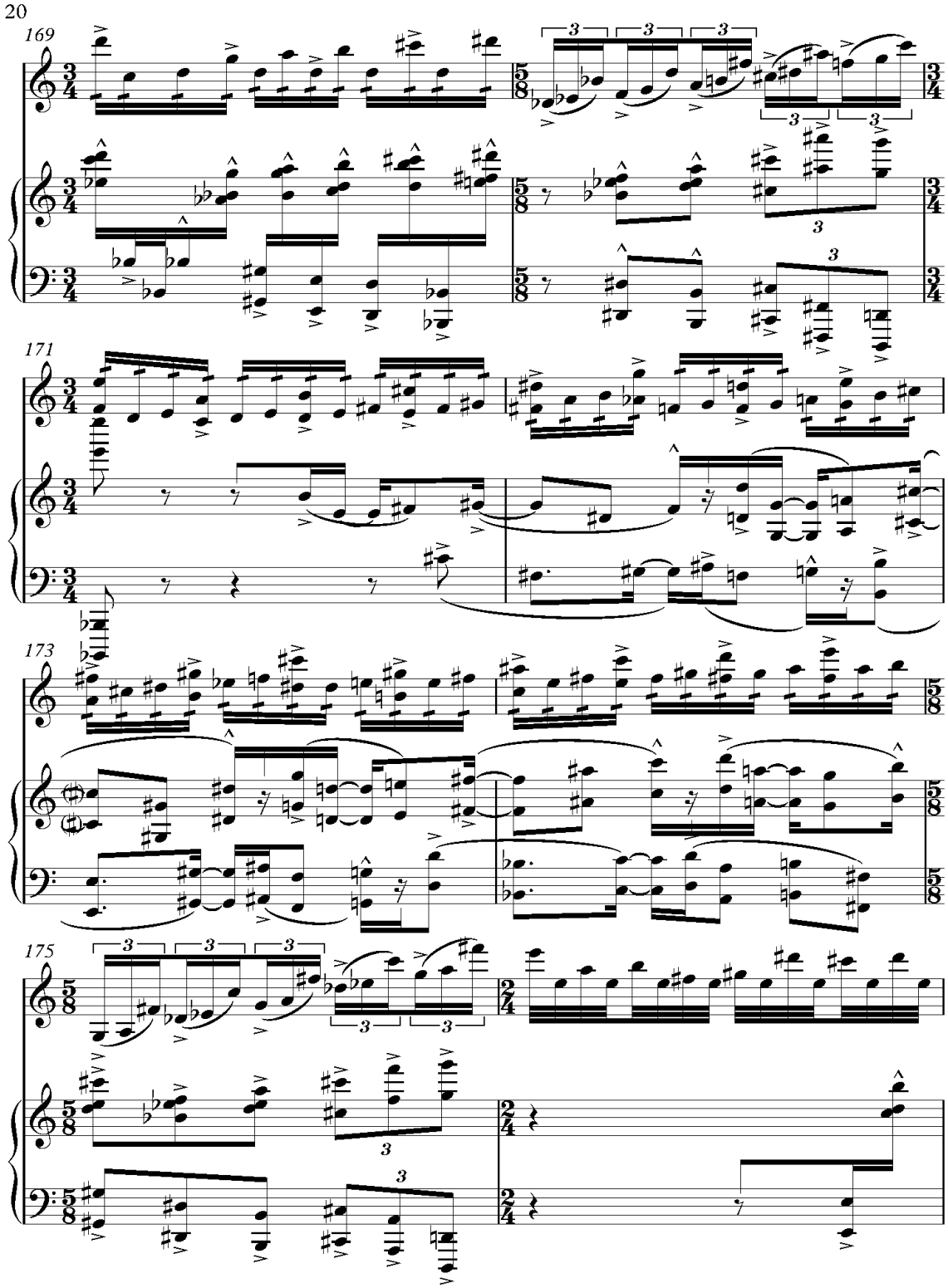

15
130
pizz.
ff
arco
f
sub. p
132
pizz.
arco
134
crescendo poco a poco

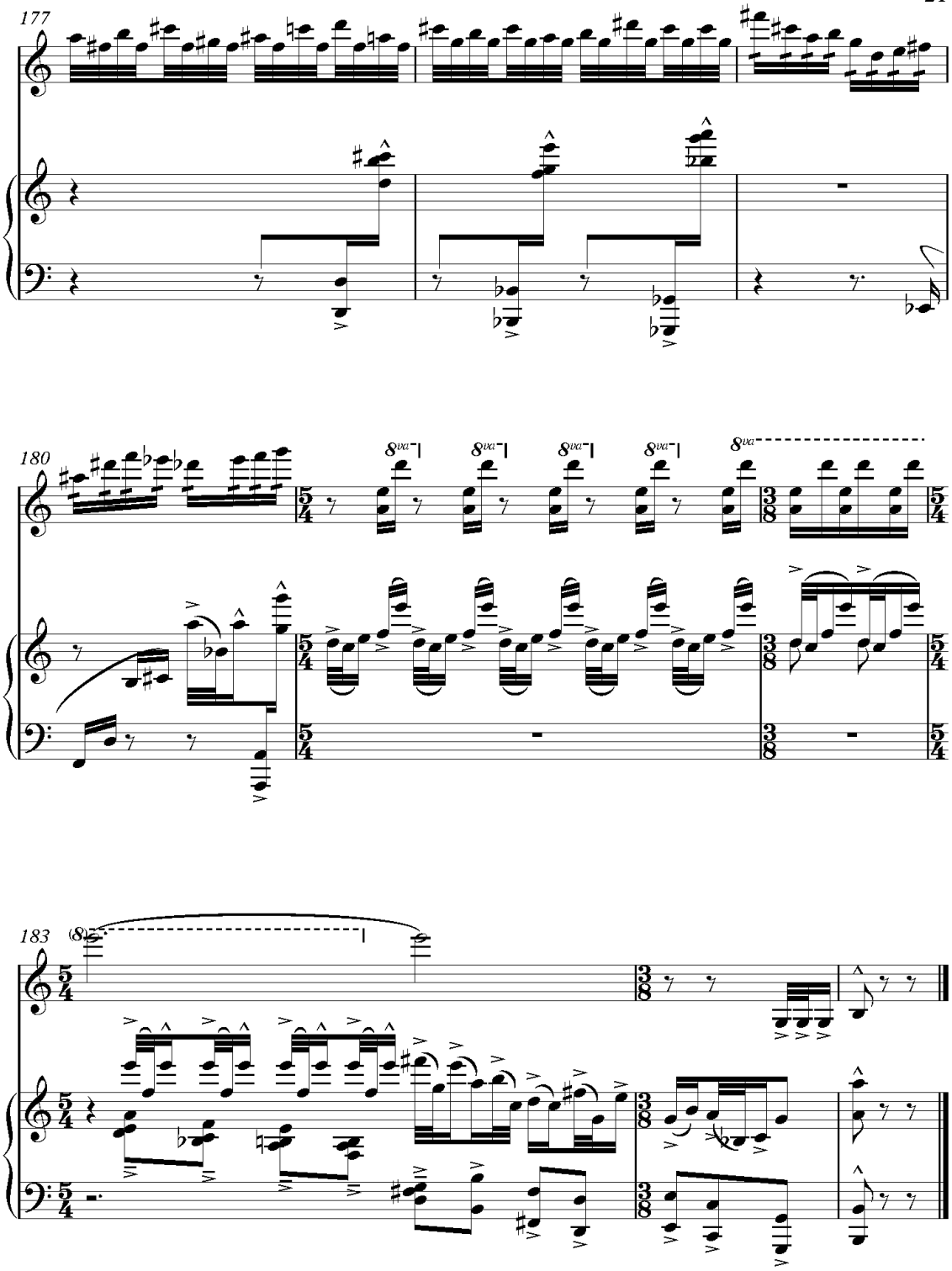

16
136
ff
138
140
arco
ff
f
142


17
145
147
148
150


18
151
152
154
157


19
160
162
164
167


20
169
171
173
175


177
180
183
8va
8va
8va
8va
8va
(8)

Final Product

Lance Hulme

Reel to Real

Sonata for Violin and Piano

In Pegno Music

Lance Hulme

Reel to Real

Sonata for violin and piano

1. Getting Reel – Allegro con moto
2. The Here and Now (Real time)
   – Andante, molto appassionato
3. Real Deal – Presto, furioso

In Pegno Music

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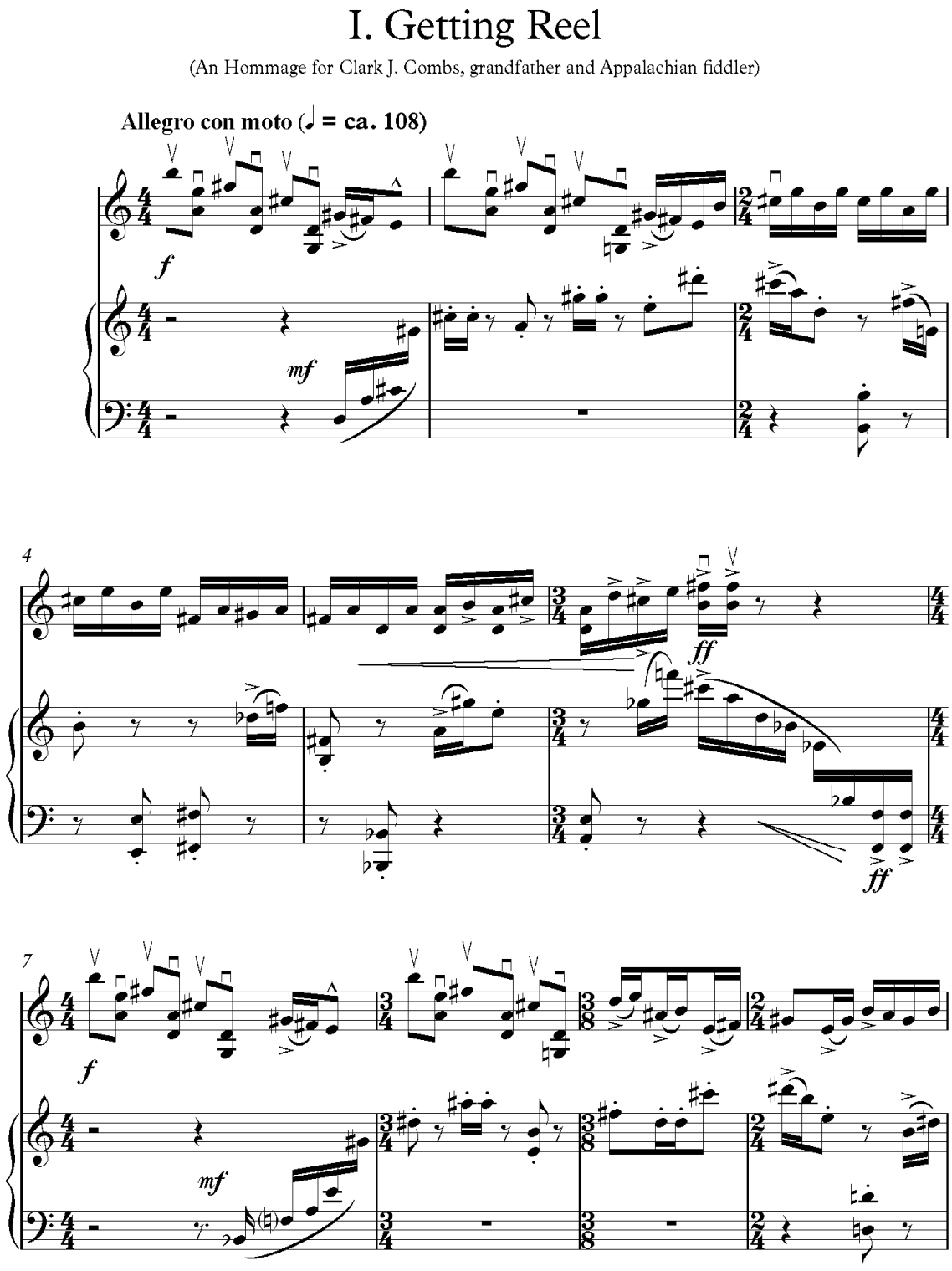
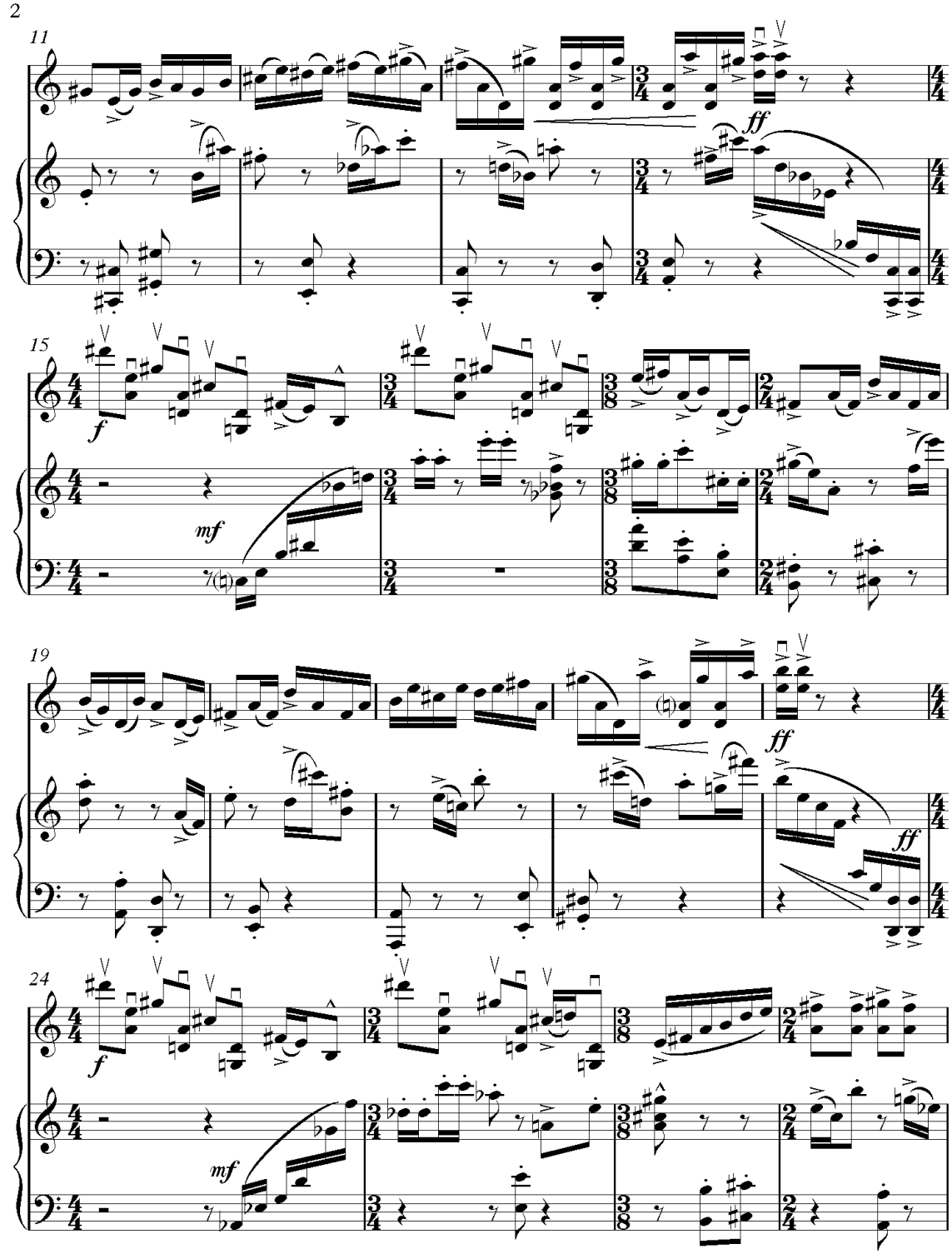
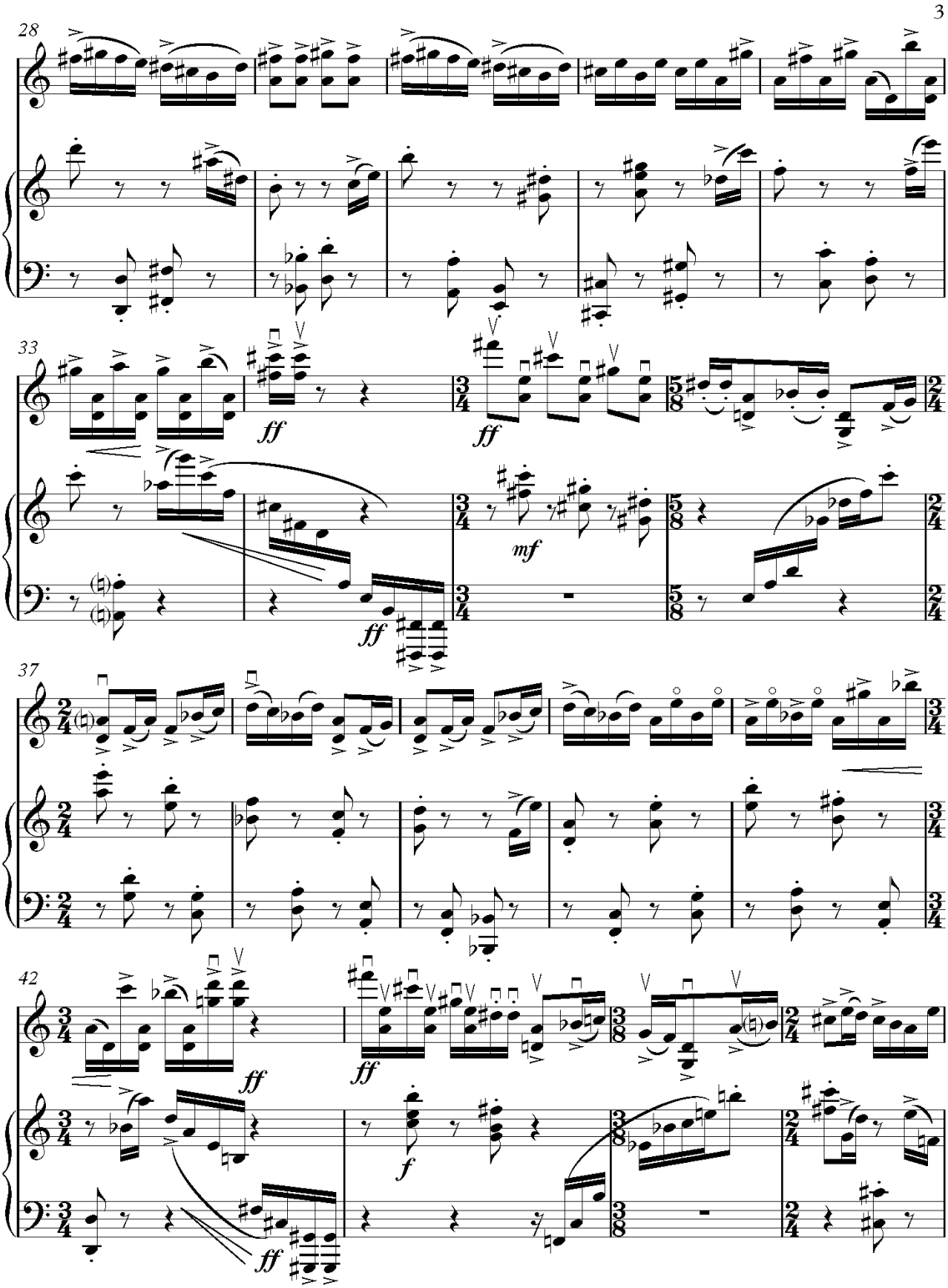
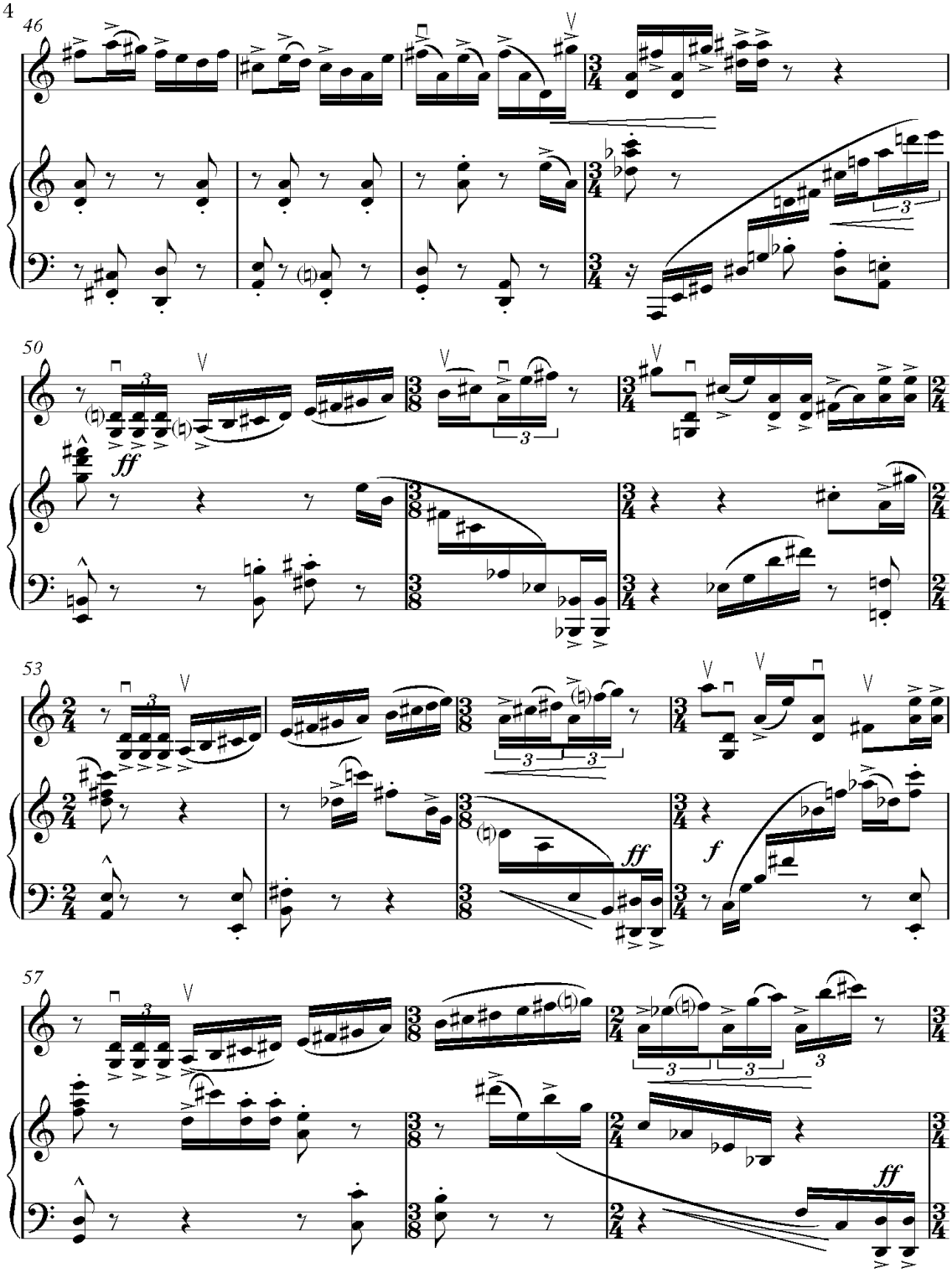
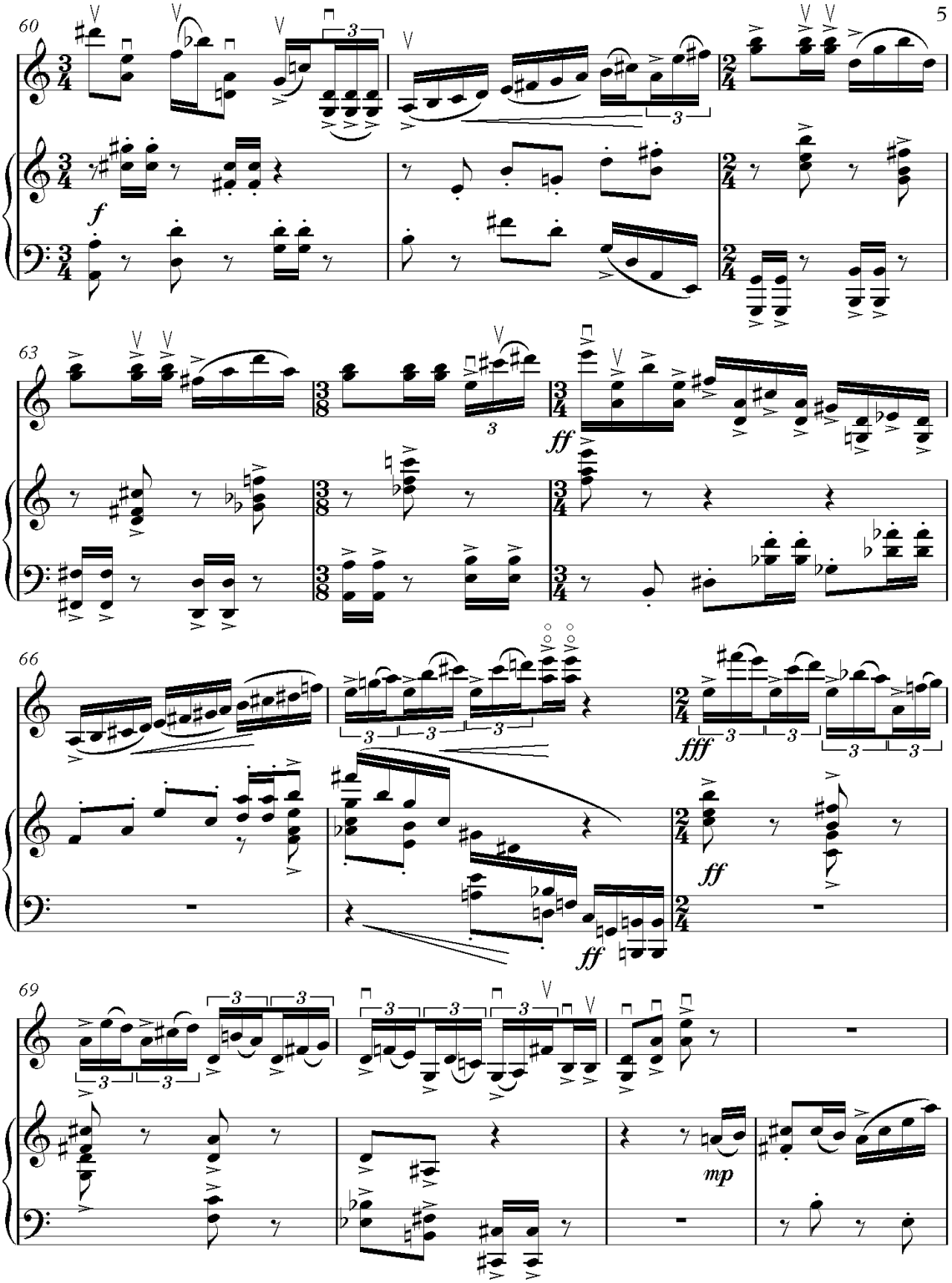
Movement I. ***Getting Reel***

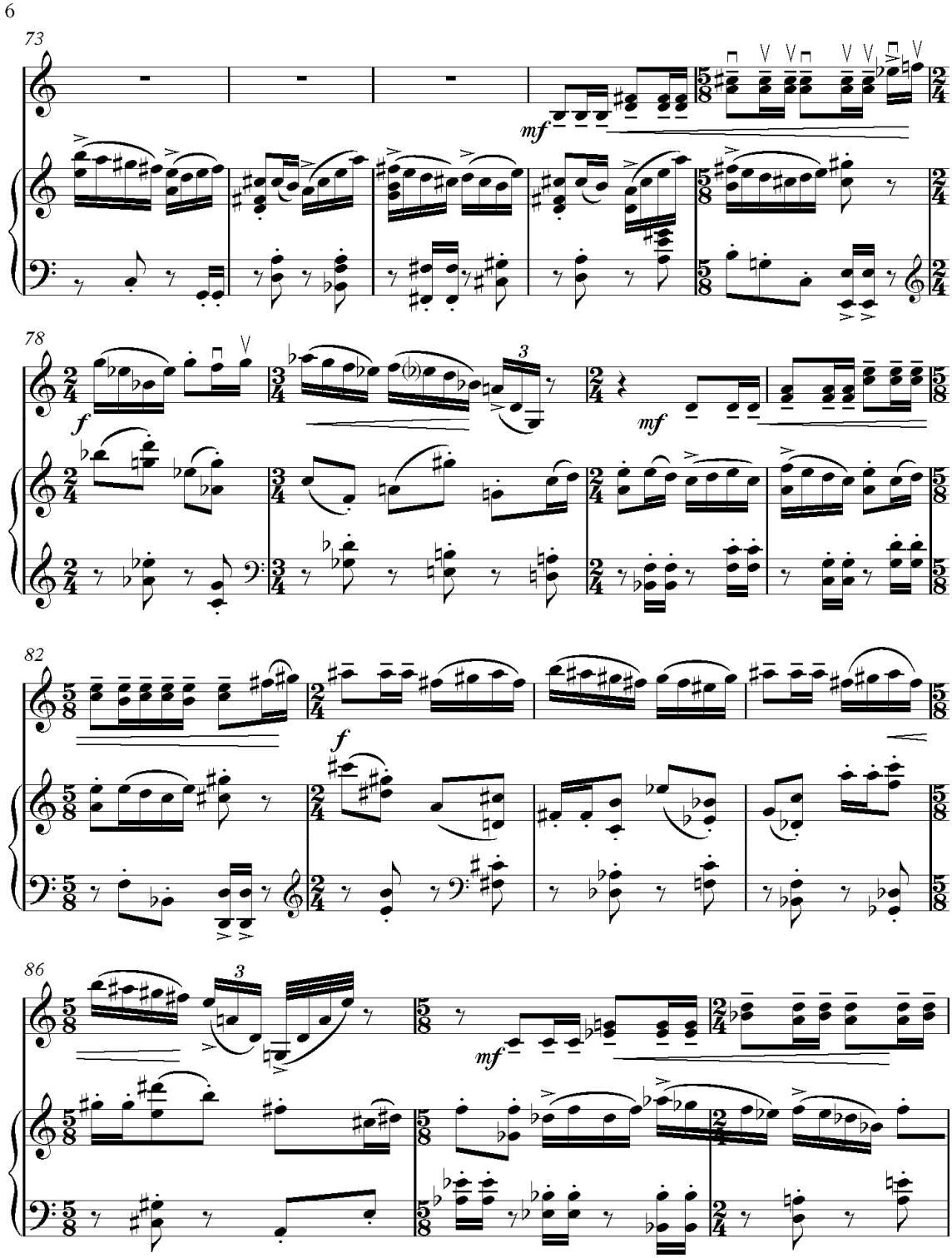


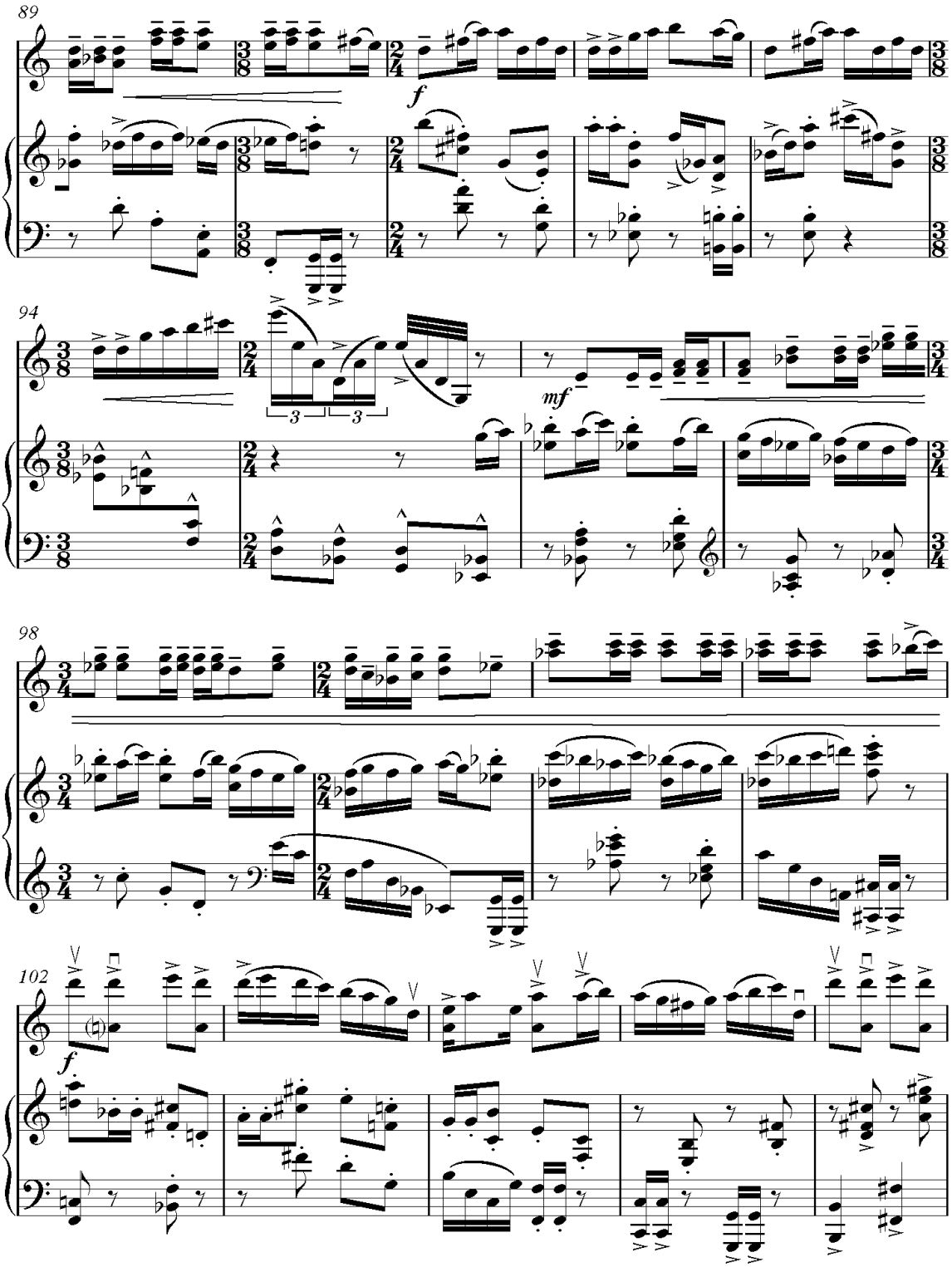

2
11
ff
15
f
mf
19
ff
ff
24
f
mf

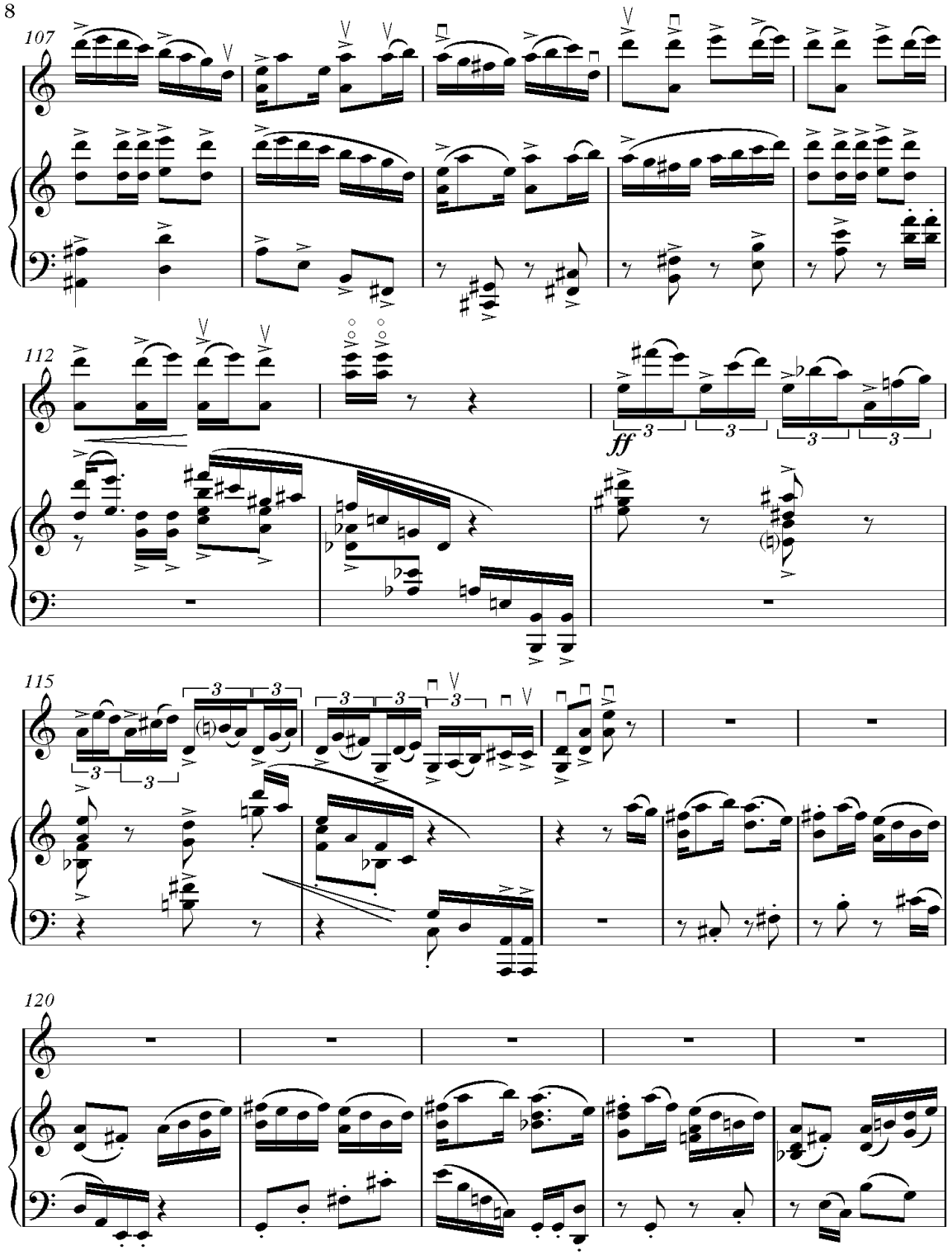

3
28
33
ff
ff
ff
mf
37
42
ff
ff
f
ff

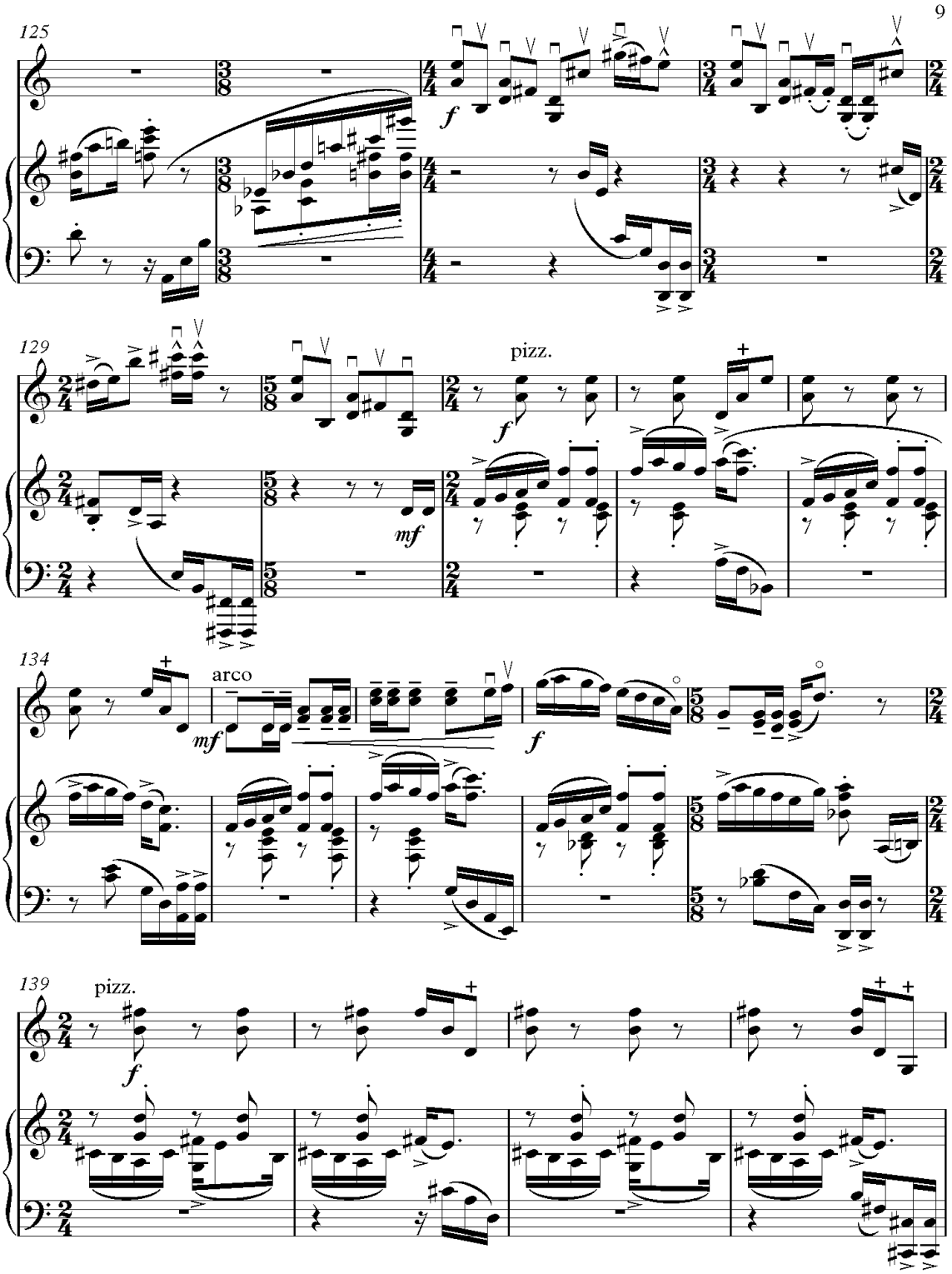

4
46
50
ff
53
ff
f
57
ff

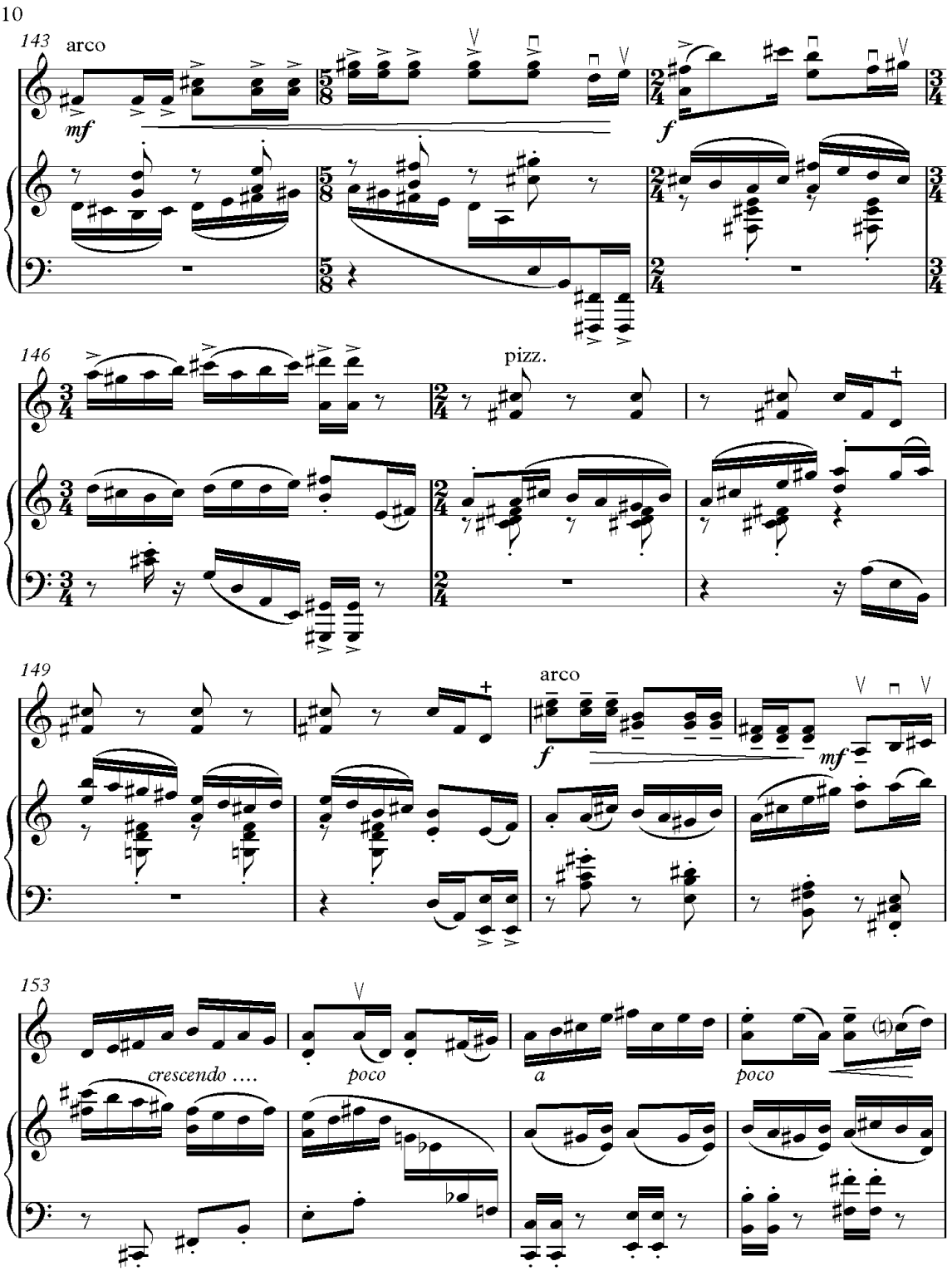

60
5
f
63
ff
66
fff
ff
ff
69
mp

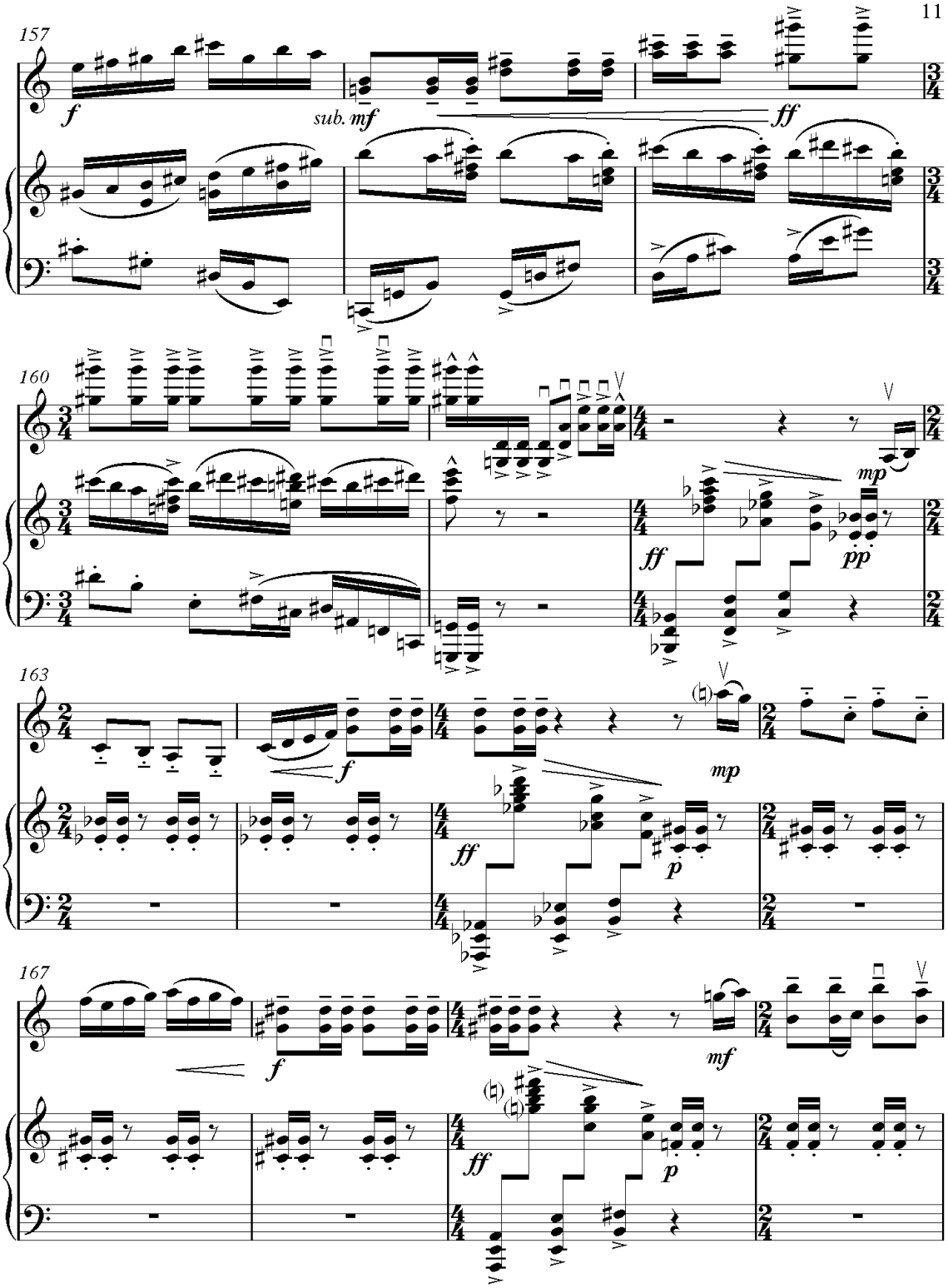

6
73
mf
78
f
mf
82
f
86
mf

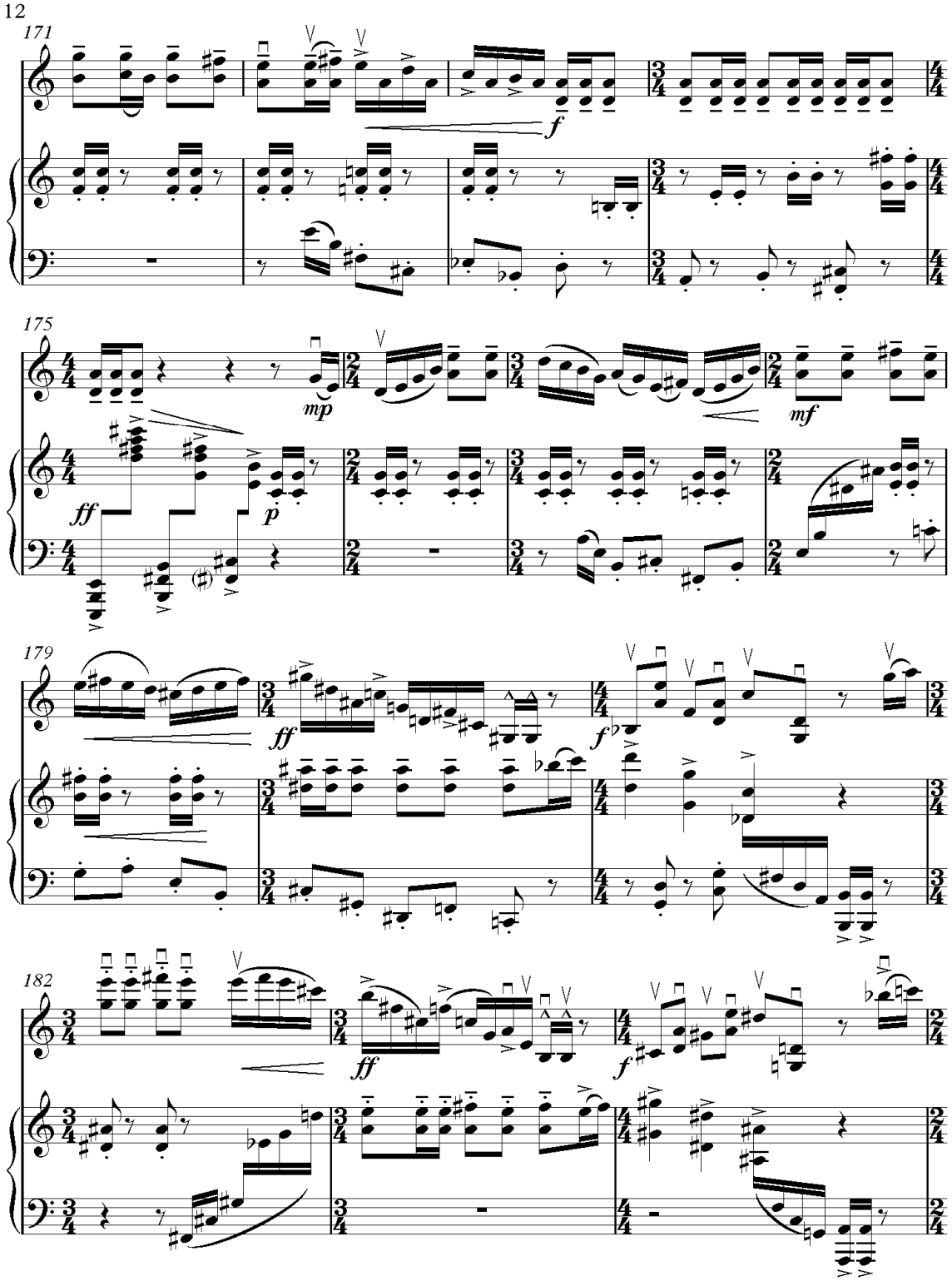

7
89
94
98
102
f
mf
f
3
3

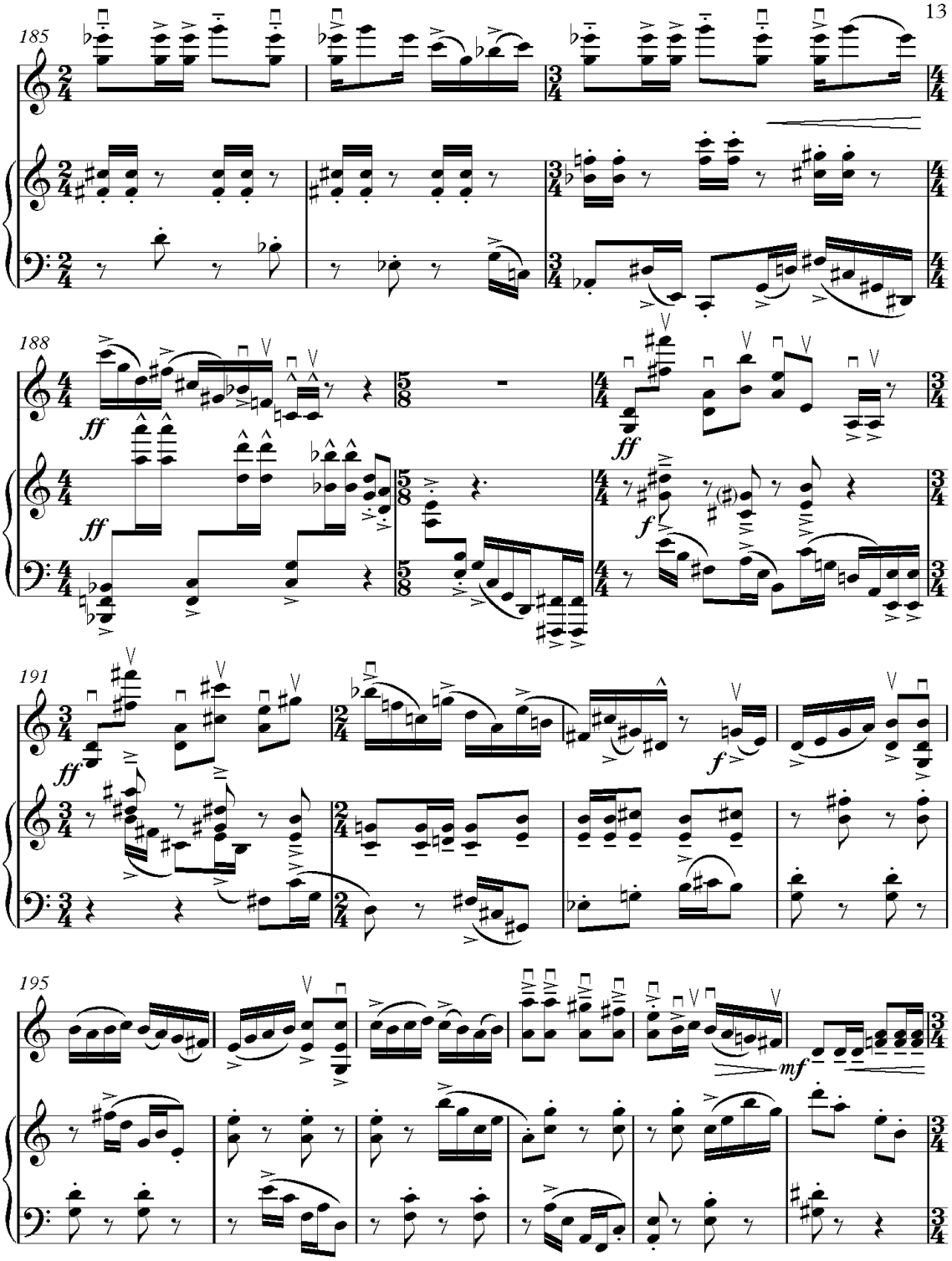

8
107
112
ff
115
120

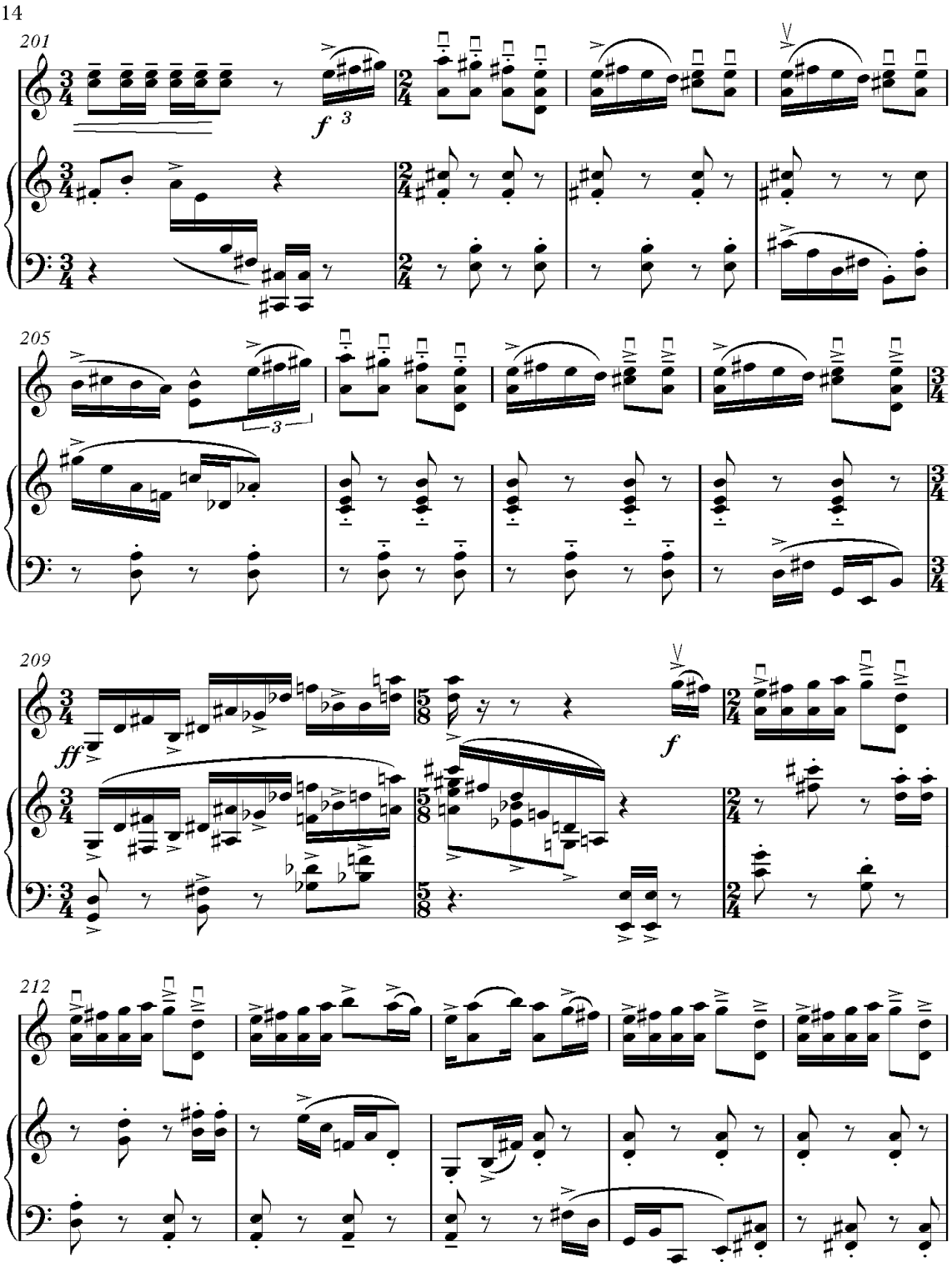

9
125
f
129
pizz.
f
mf
134
arco
mf
f
139
pizz.
f

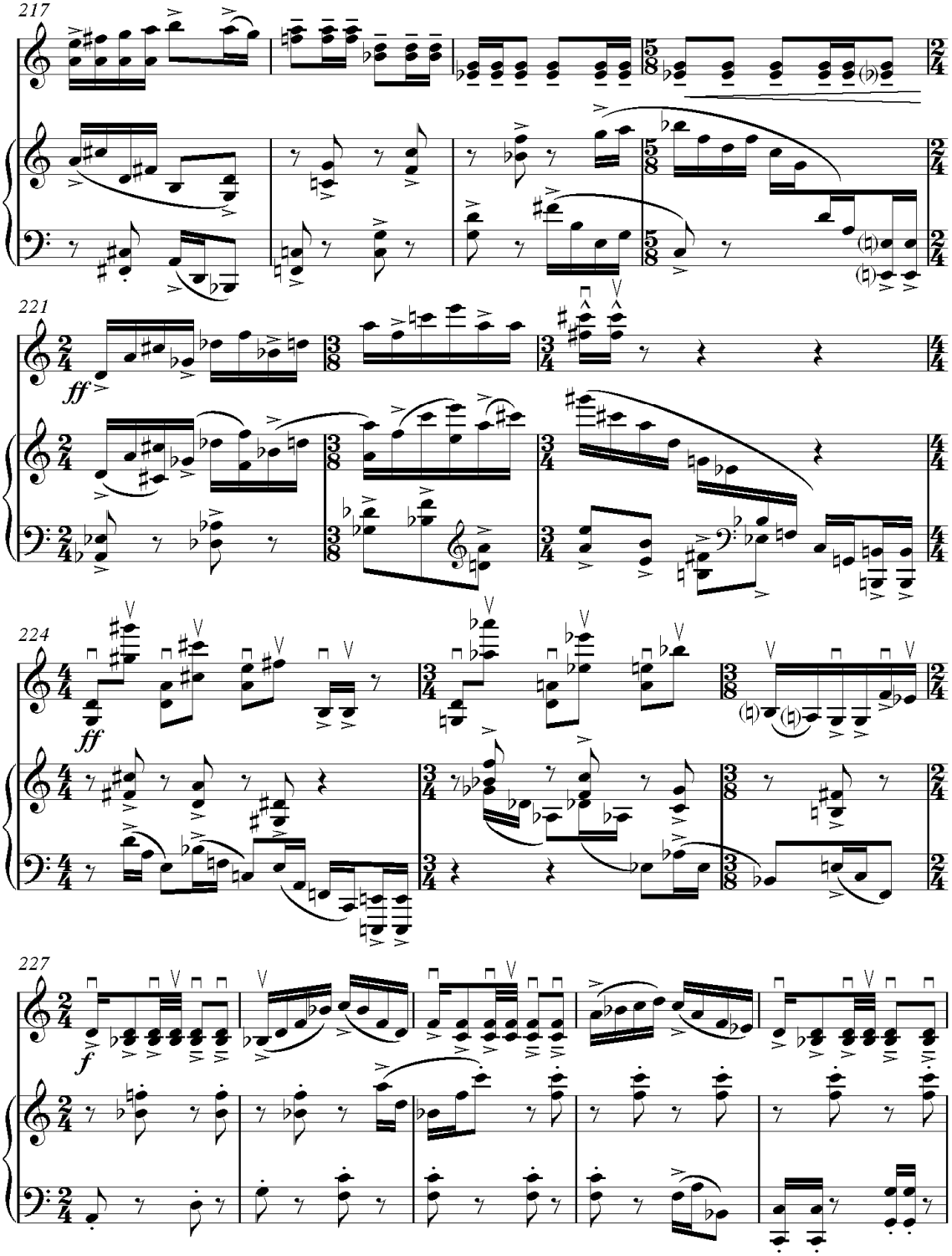

10
143
arco
mf
f
146
pizz.
149
arco
f
mf
153
crescendo ....
poco
a
poco

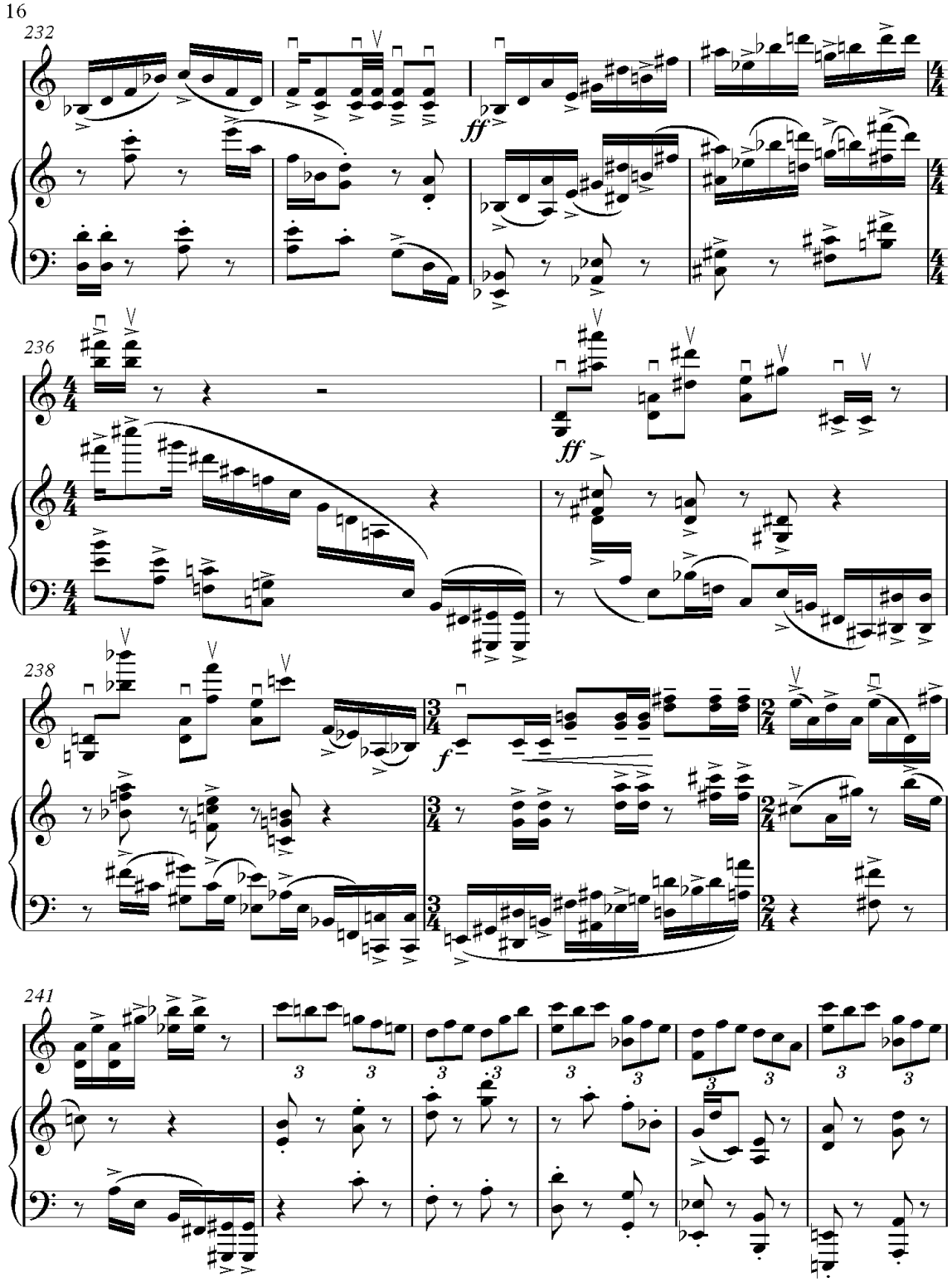

11
157
sub. mf
160
163
167

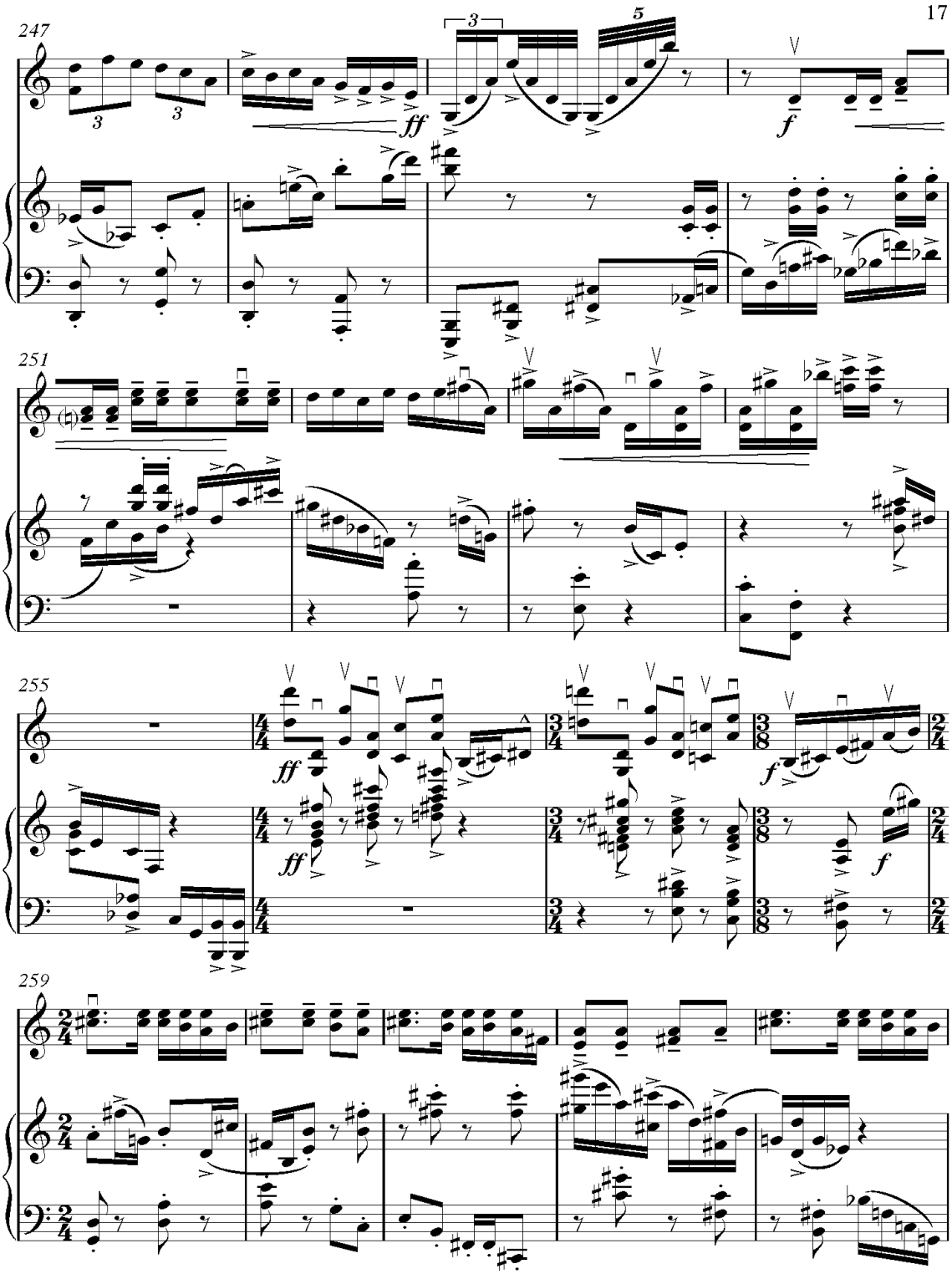

12
171
175
179
182
f
mp
mf
ff
p
ff
f
ff
f

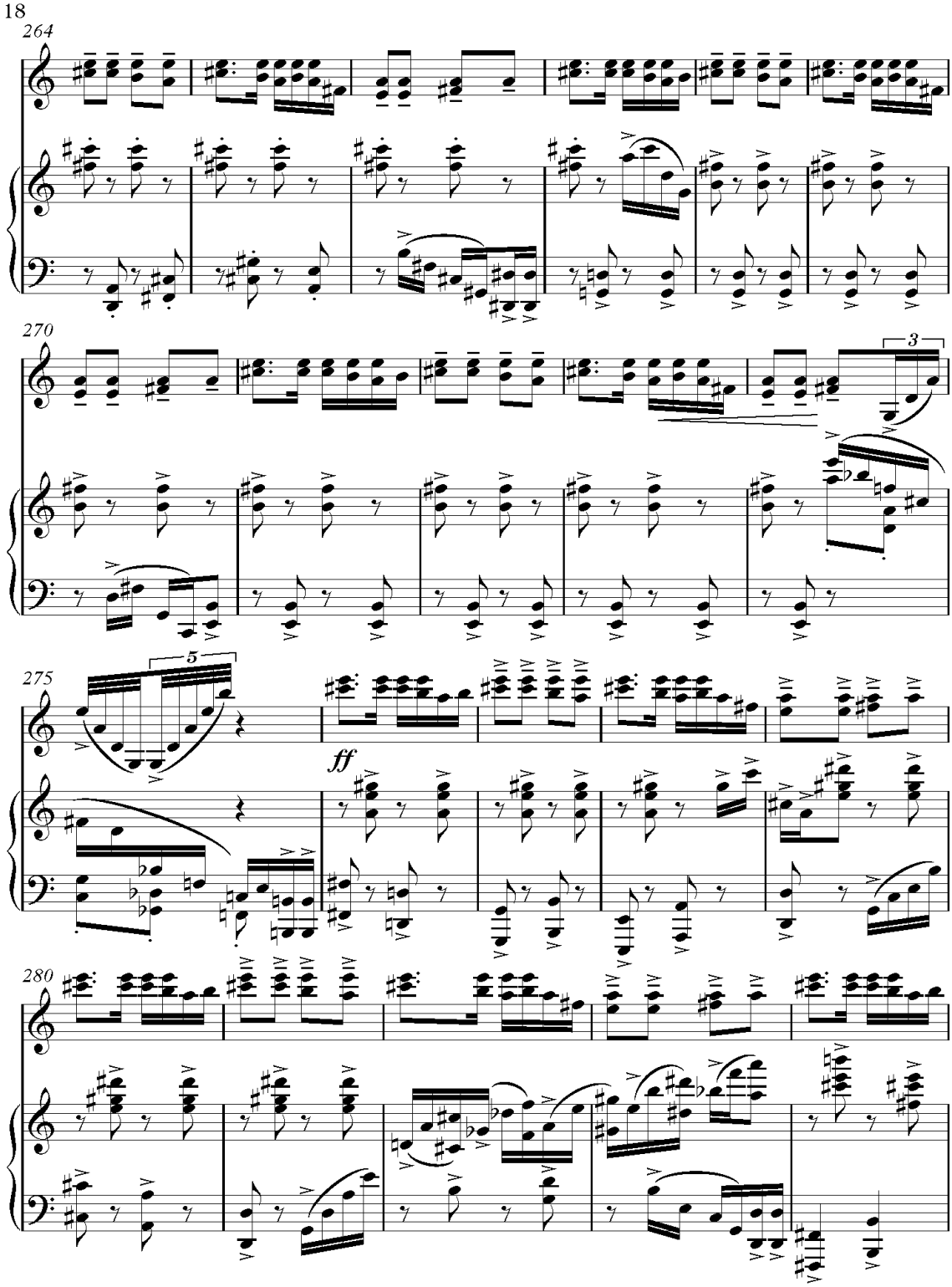

13
185
188
ff
ff
ff
f
191
ff
f
195
mf

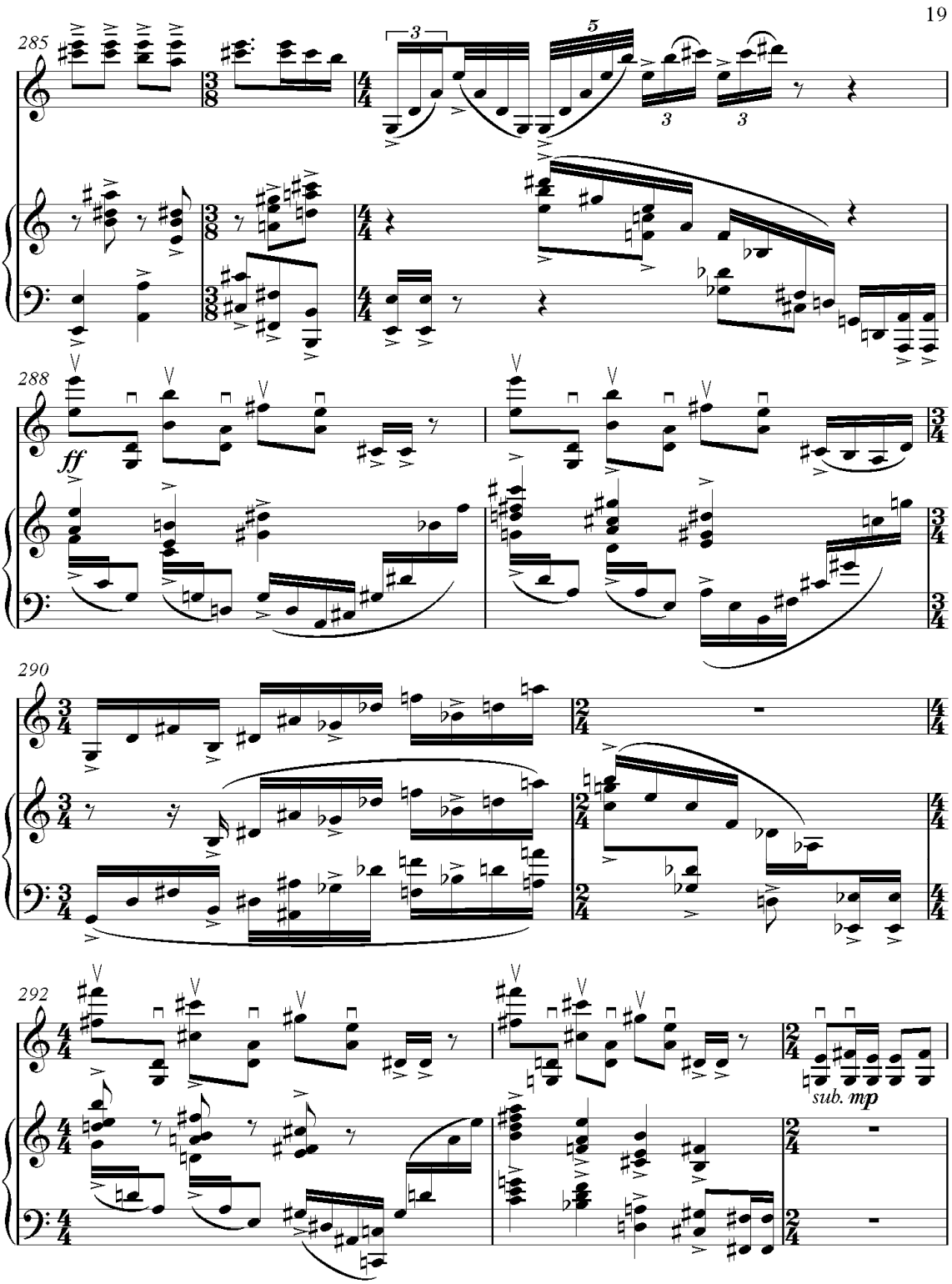

14
201
205
209
212

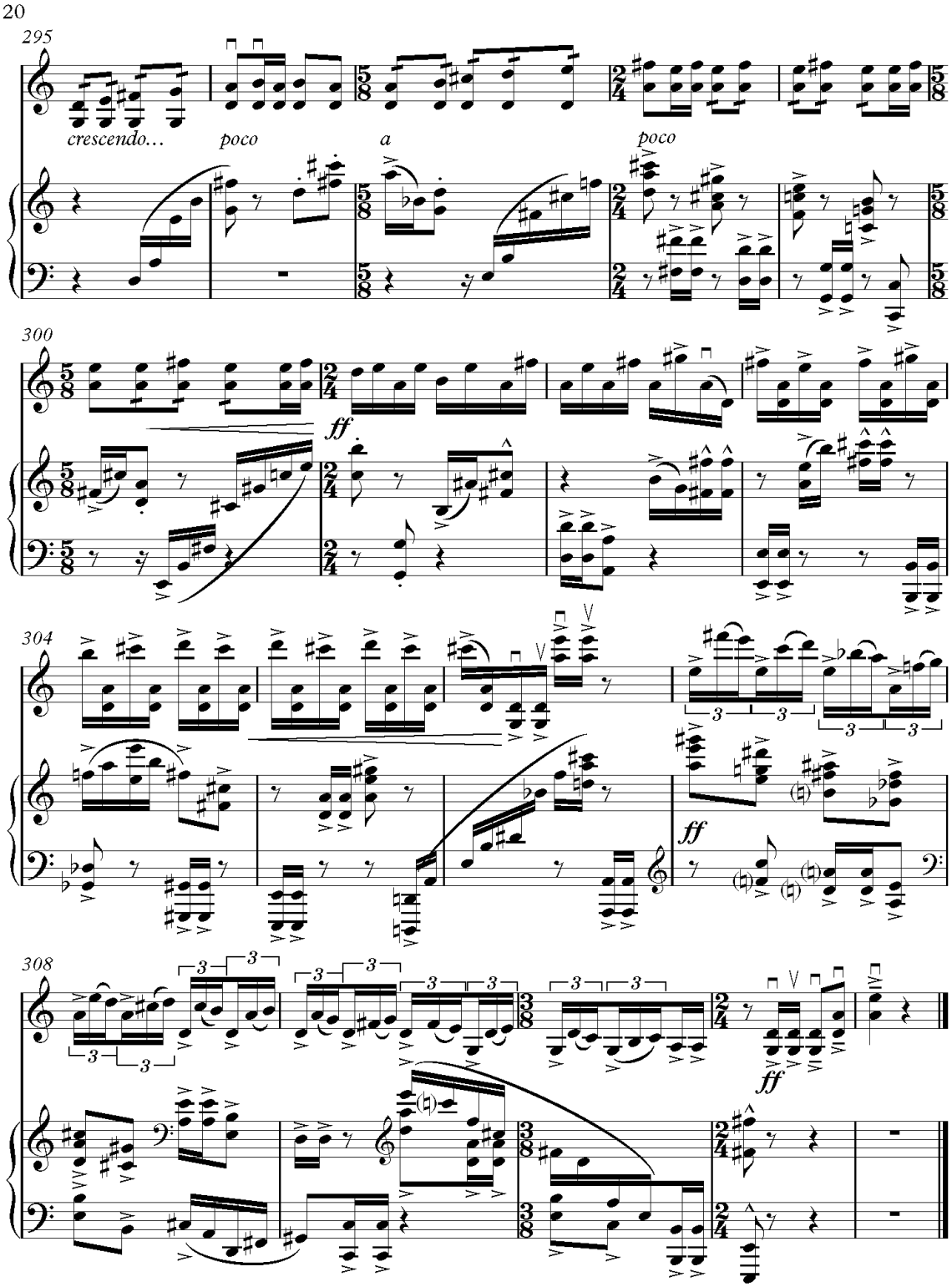

217
221
ff
224
ff
227
f


16
232
ff
236
ff
238
f
241

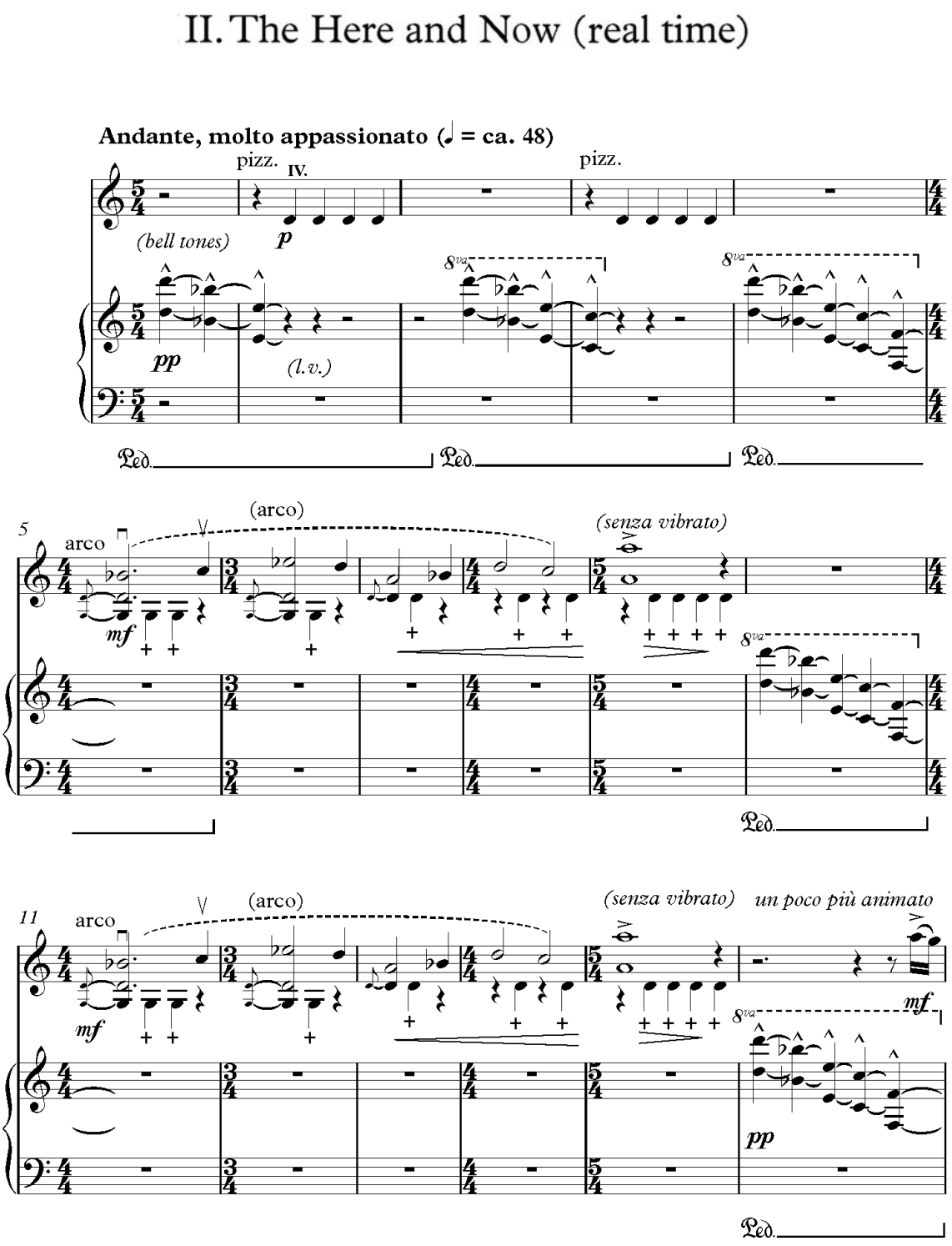

247
ff
f
251
255
ff
f
259

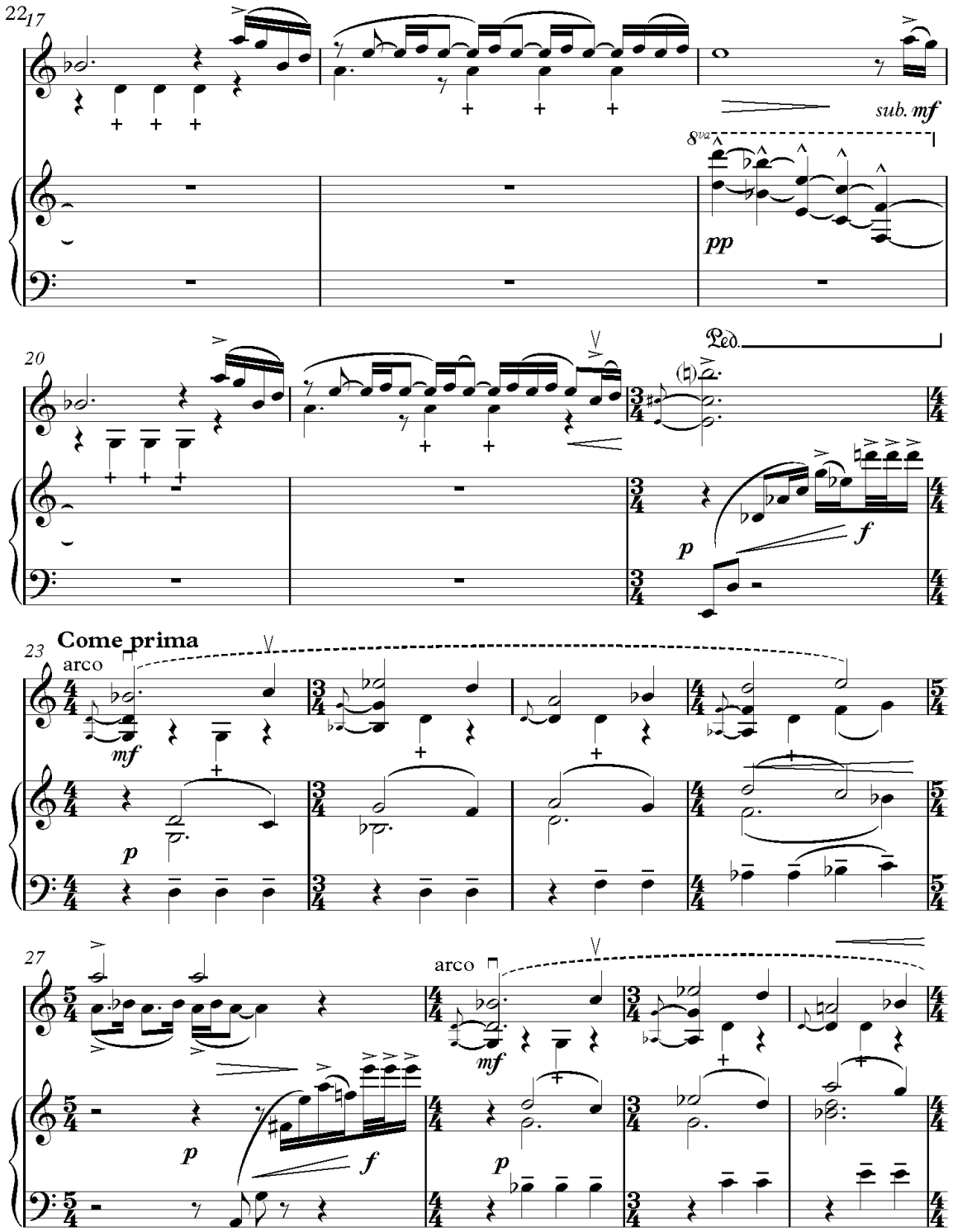

18
264
270
3
275
5
ff
280

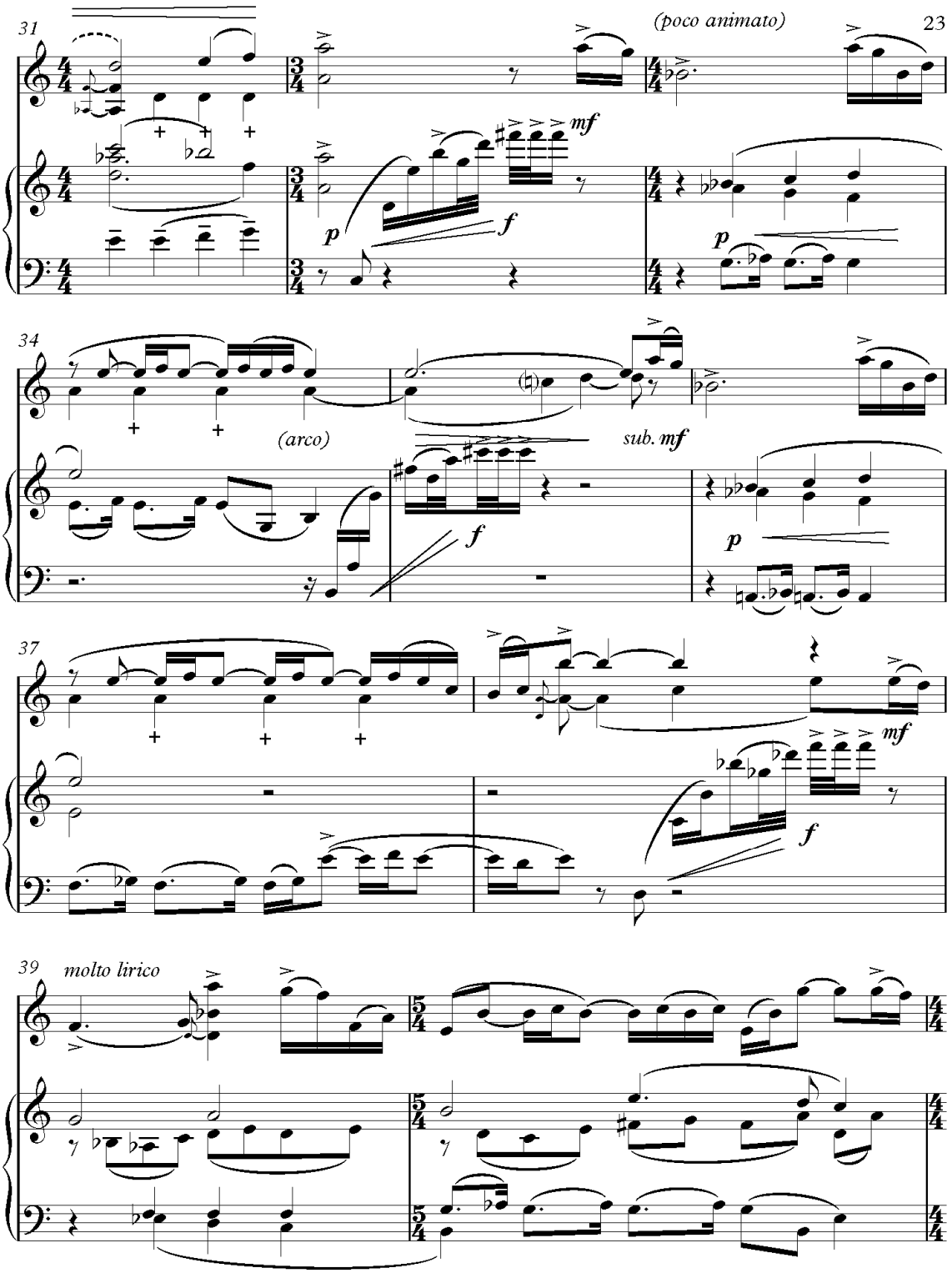

19
285
3
5
3
3
288
ff
290
292
sub. mp


20
295
crescendo…
poco
a
poco
300
ff
304
ff
308
ff

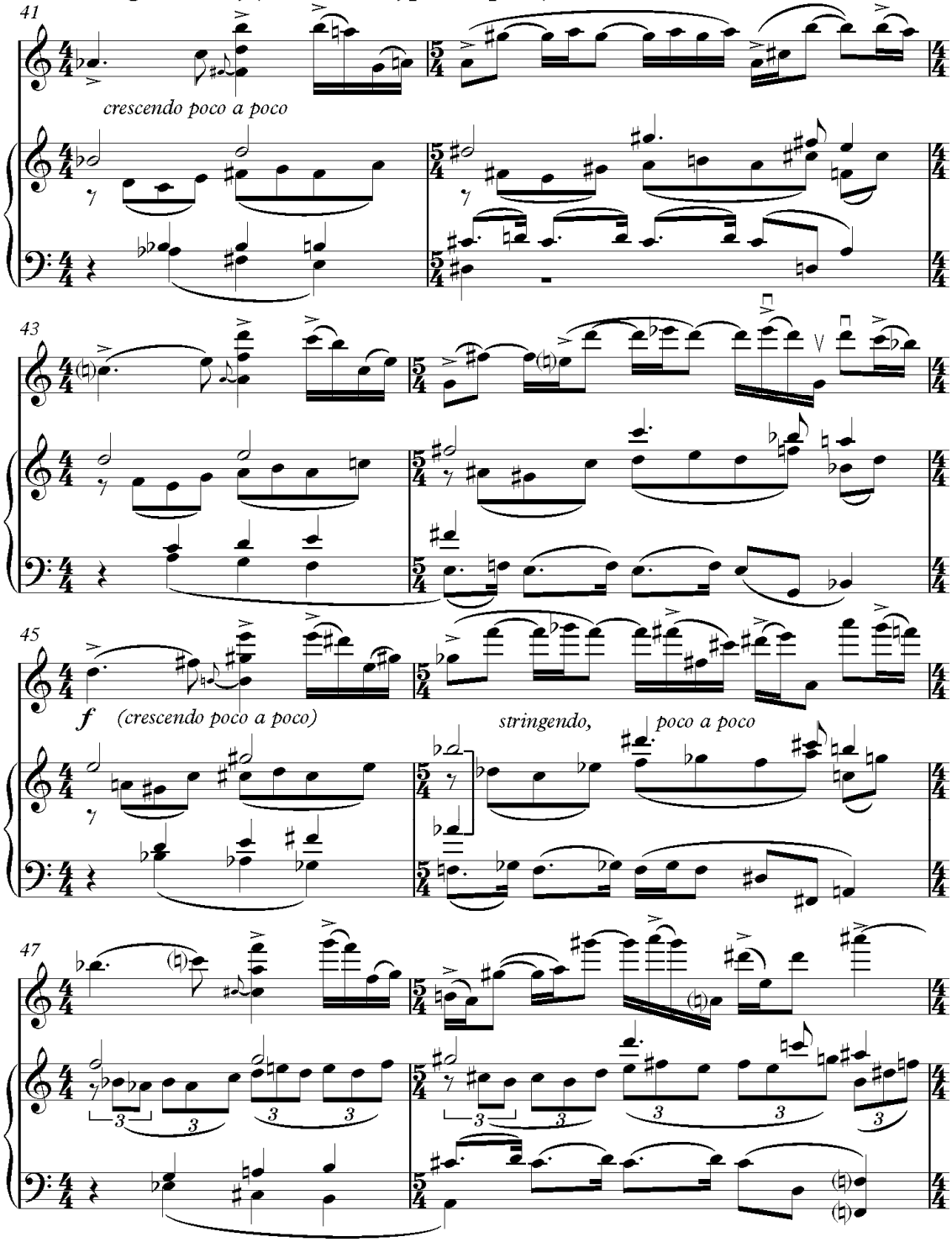
Movement II. ***The Here and Now (real time)***

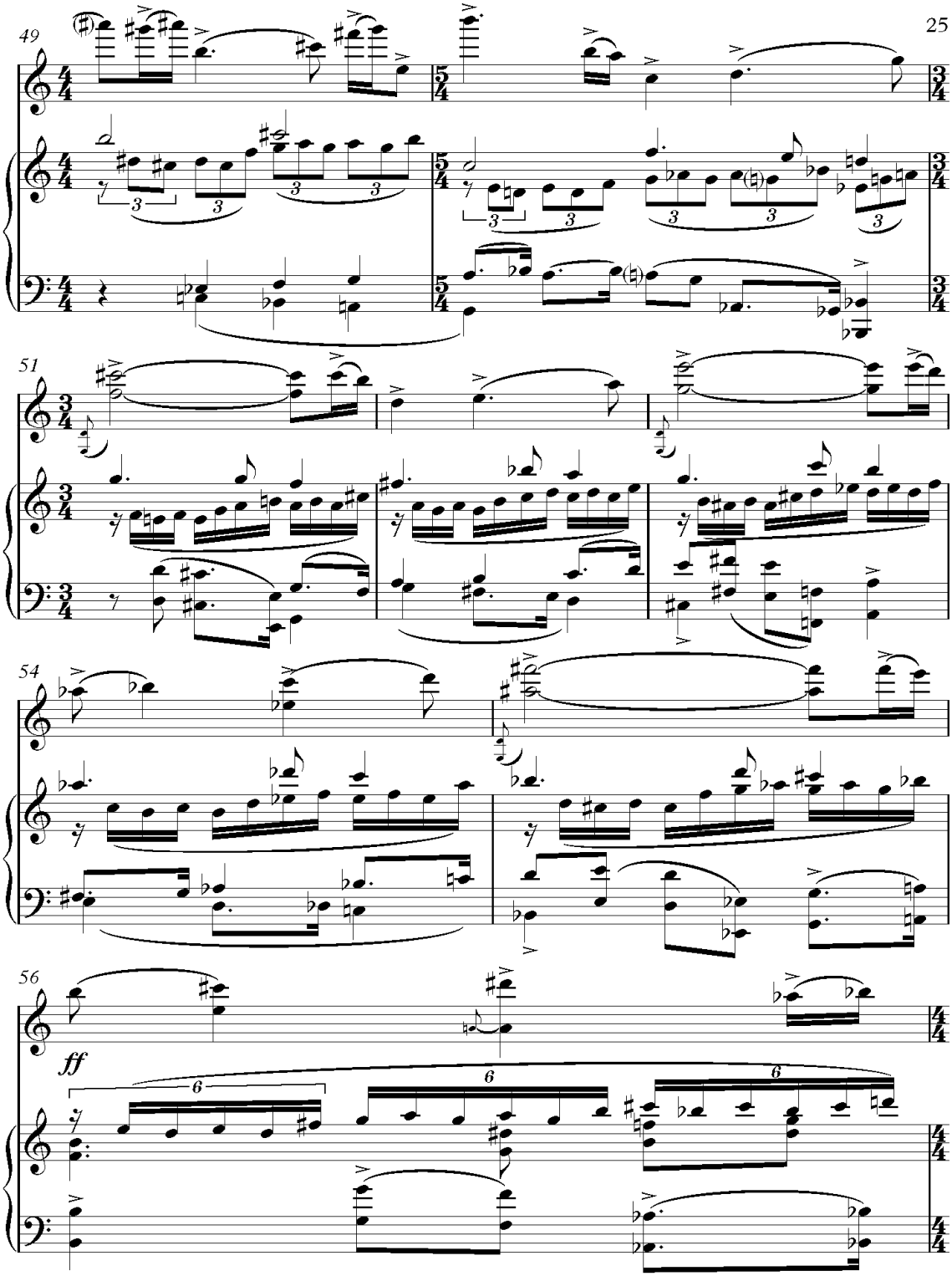


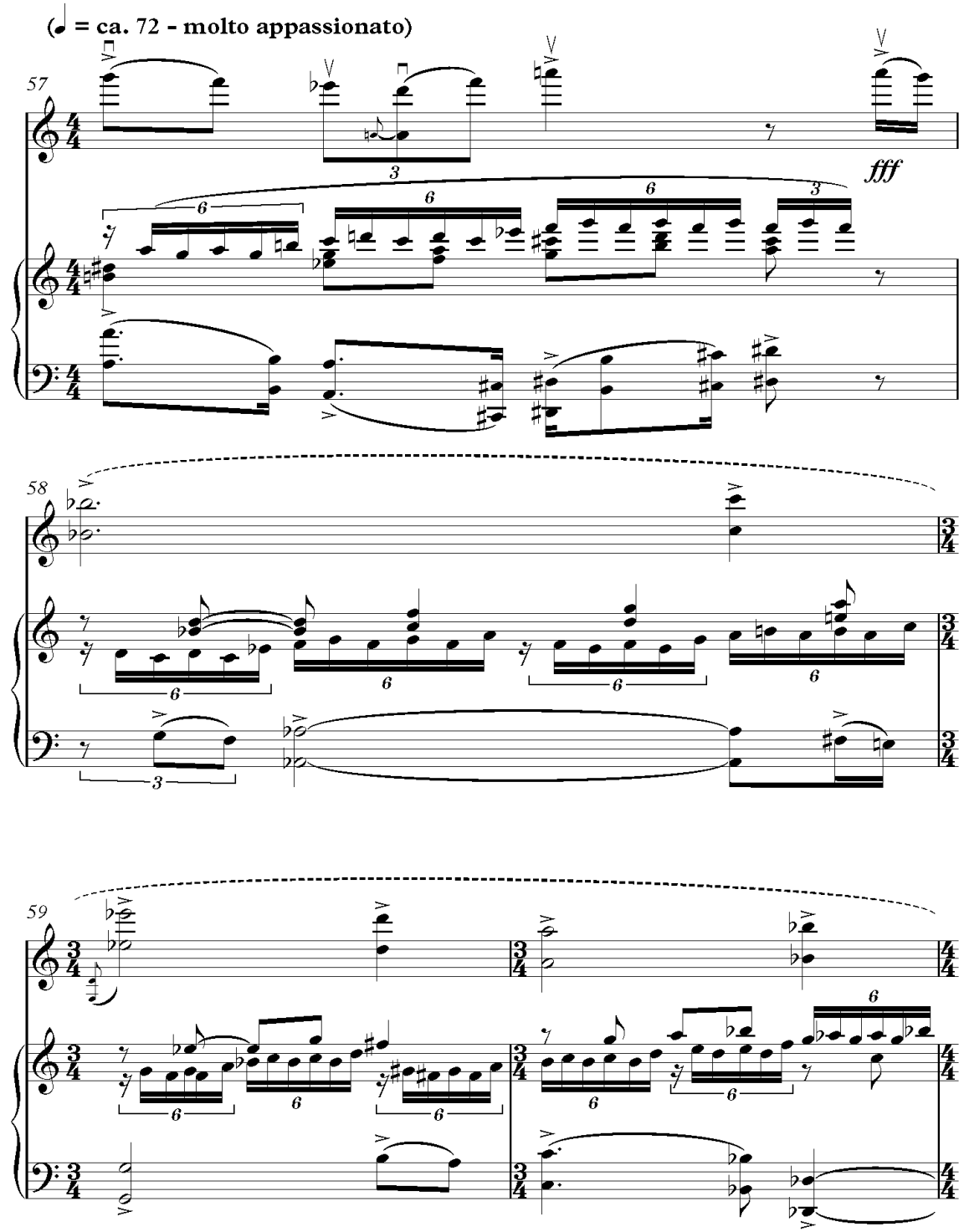

22
17
sub. mf
8va
pp
20
Ped.
p
f
23
Come prima
arco
mf
p
27
arco
mf
p
f
p

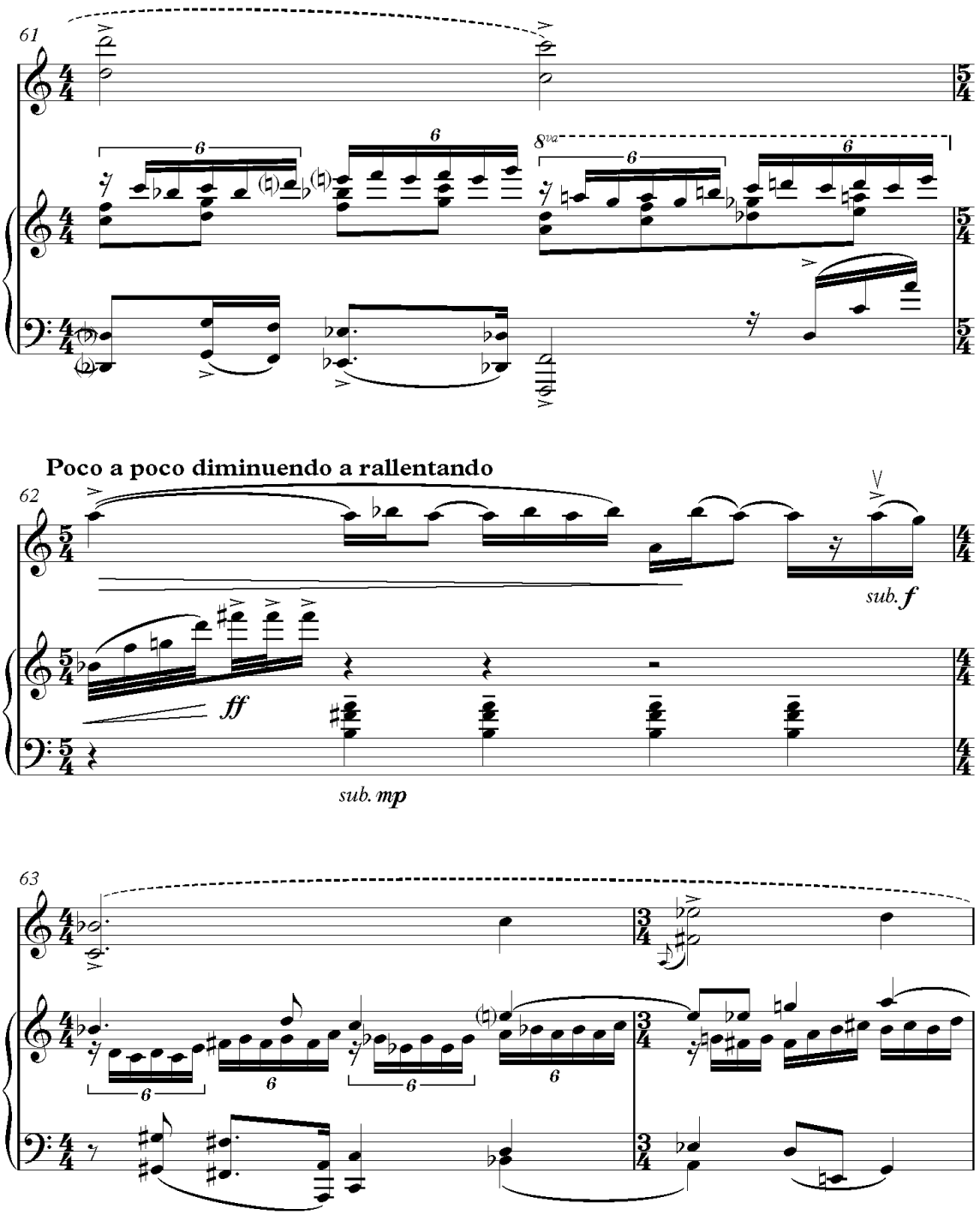

31
(poco animato)
23
mf
p
f
p
34
(arco)
sub. mf
f
p
37
mf
f
39
molto lirico

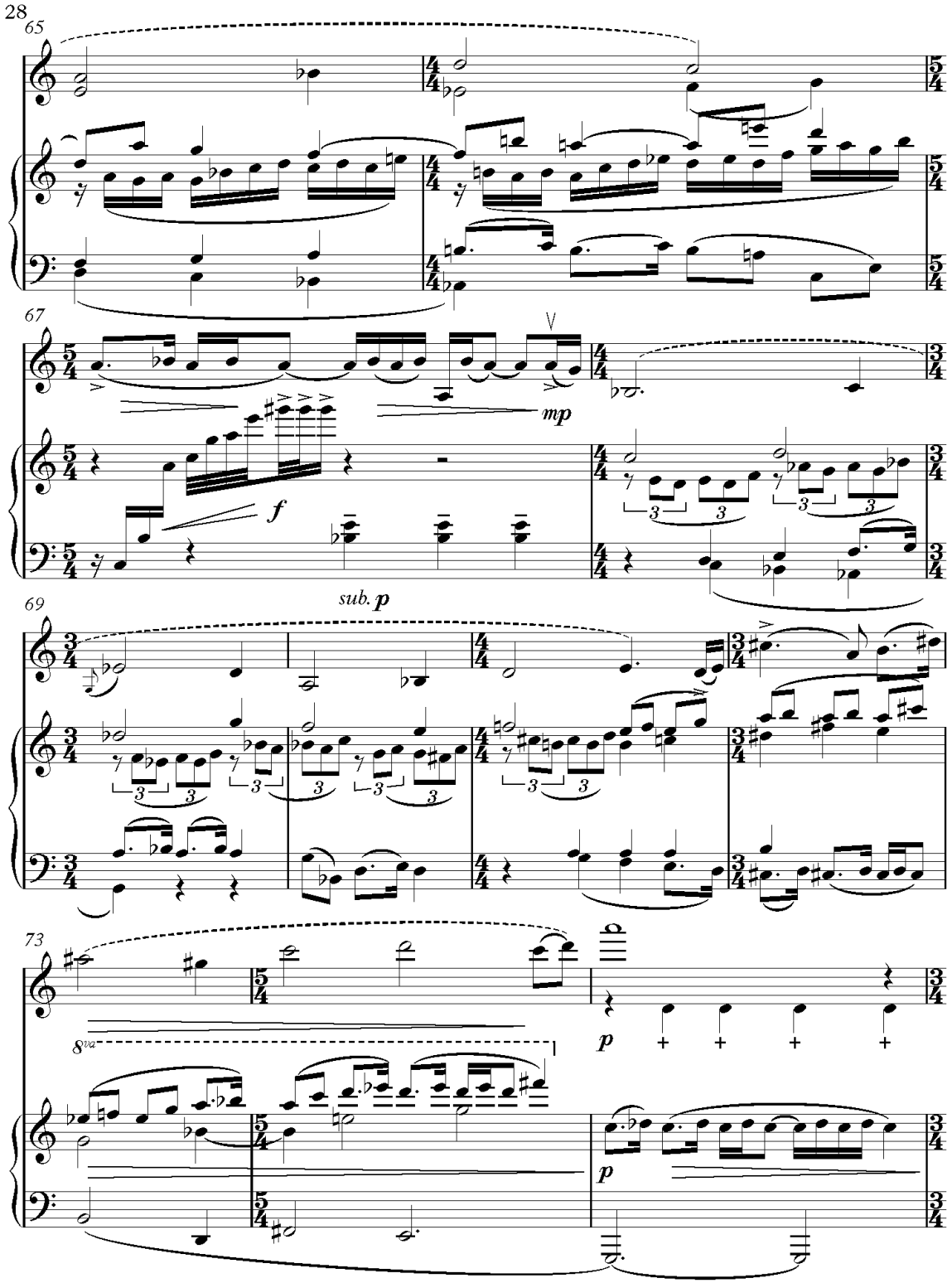
24 **Pressing forward, (accelerando, poco a poco)**

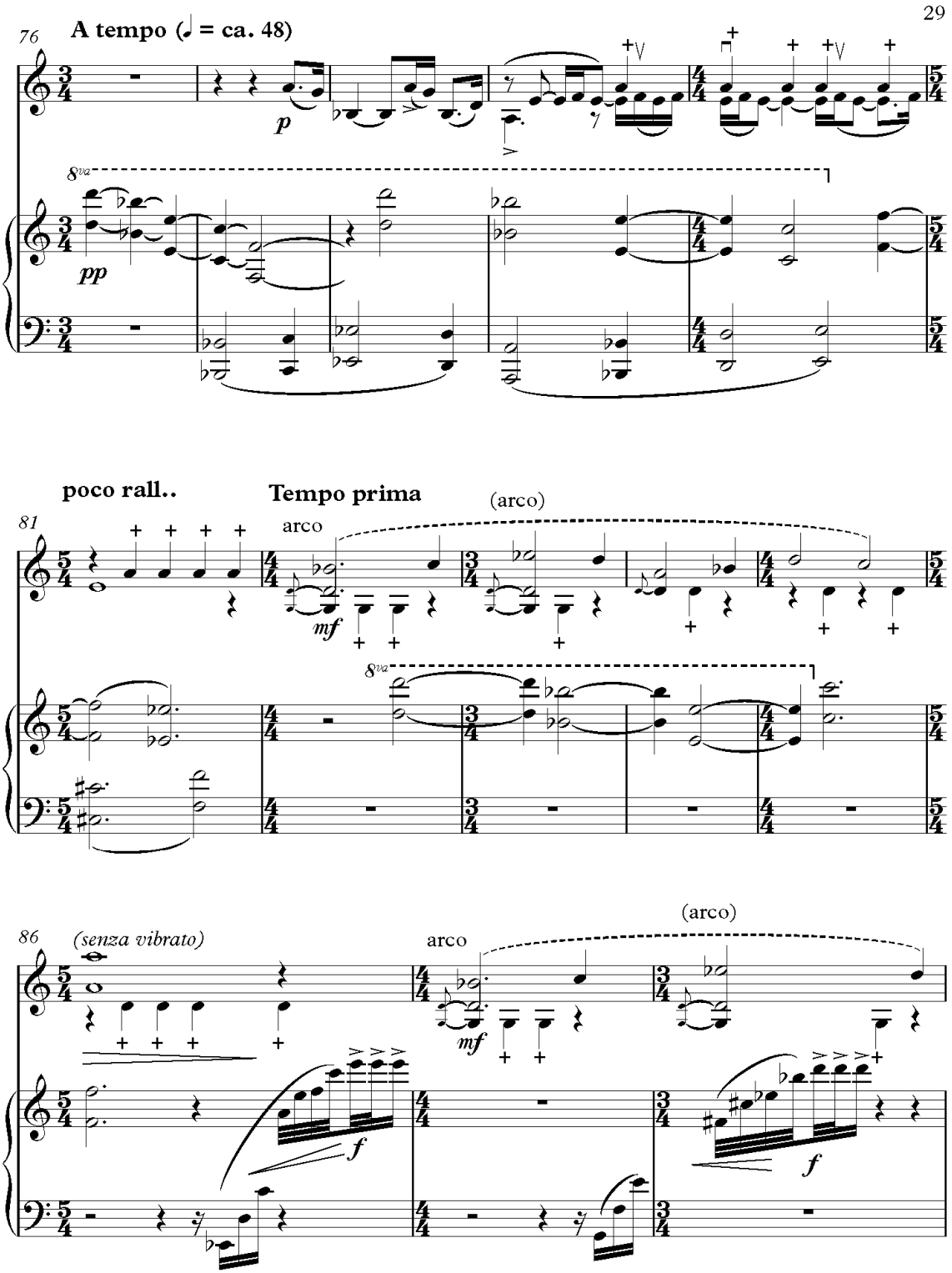


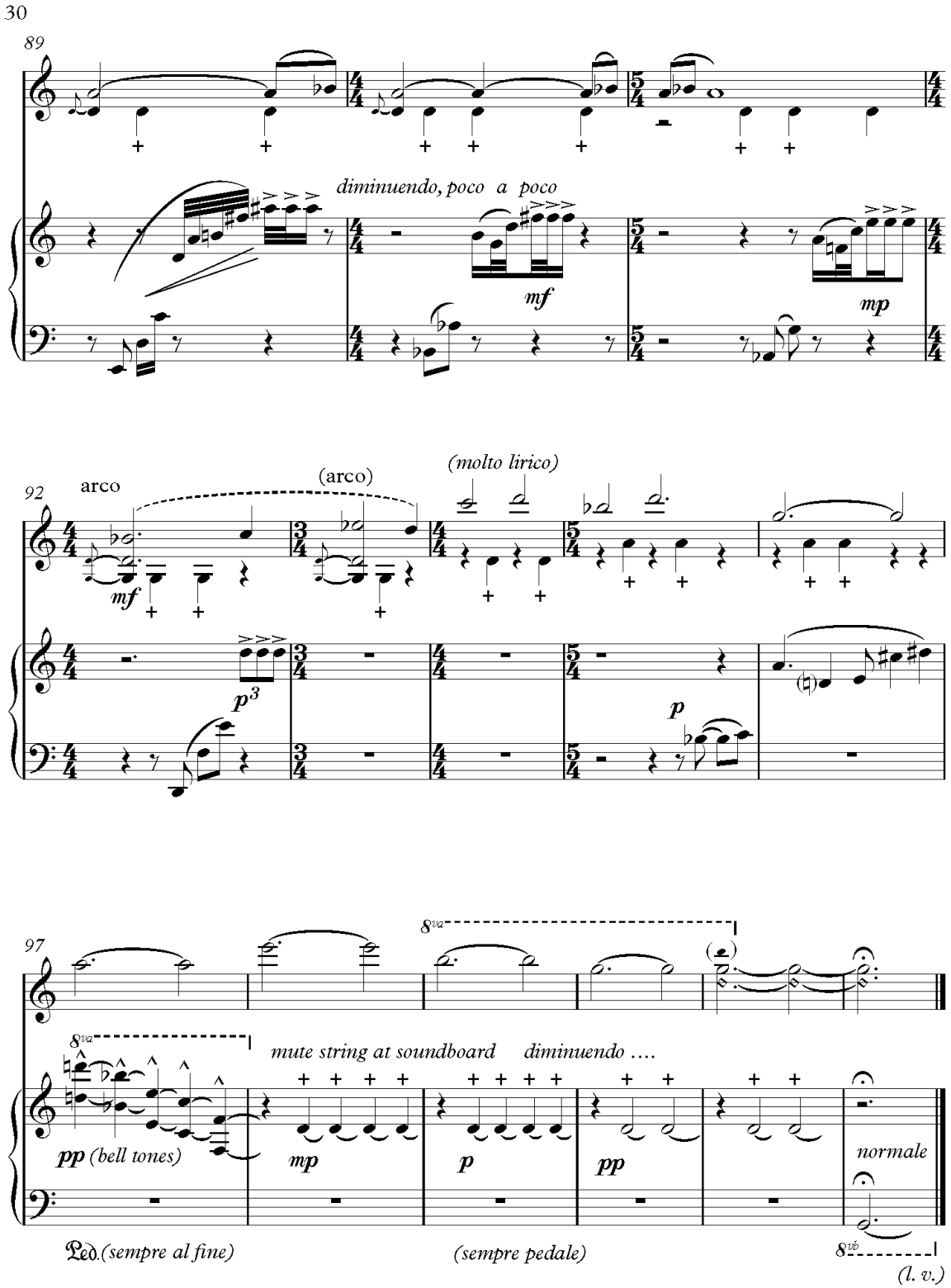

49
25
51
54
56
ff


26
(♩ = ca. 72 - molto appassionato)
57
fff
58
59

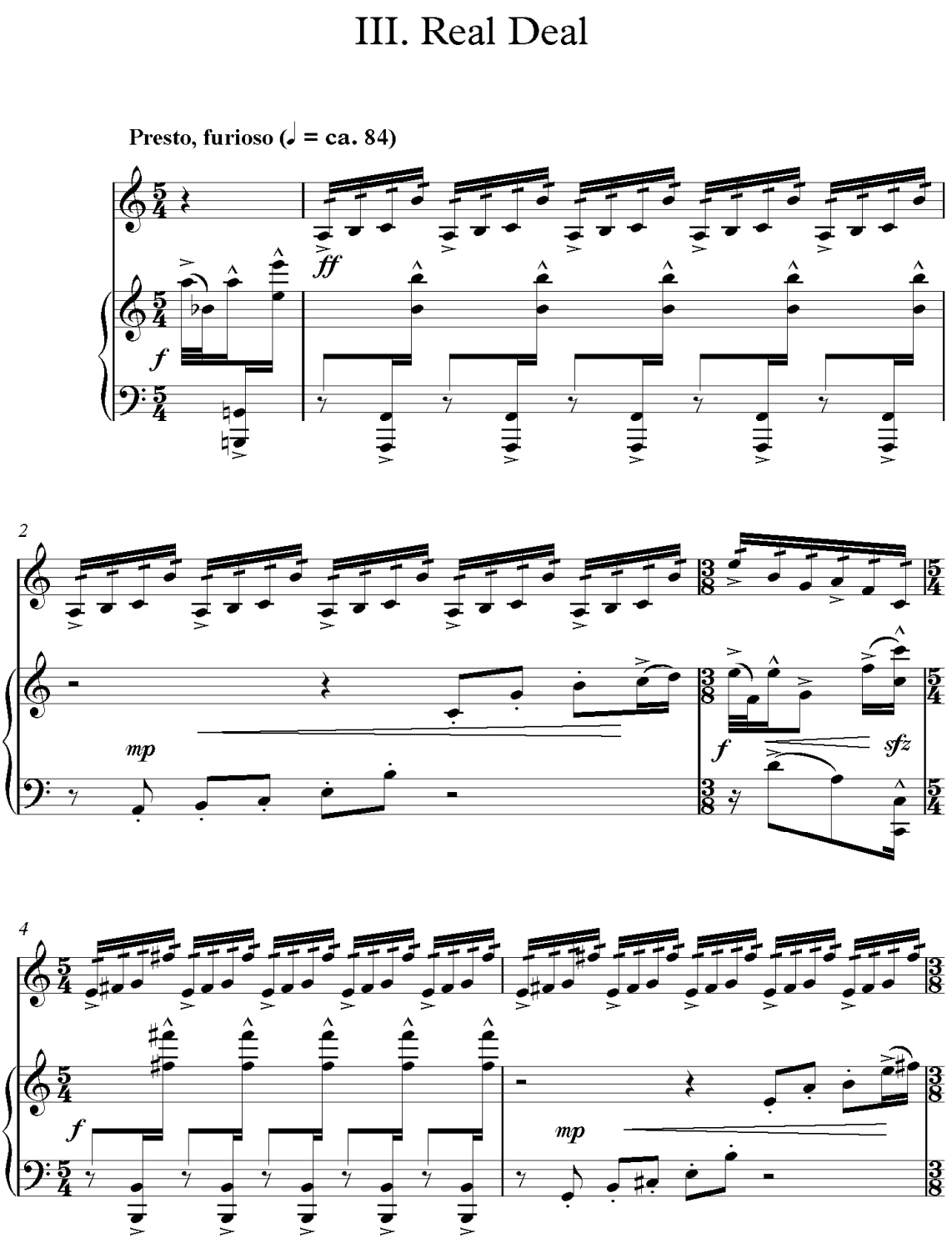

61
8va
Poco a poco diminuendo a rallentando
62
sub. f
ff
sub. mp
63

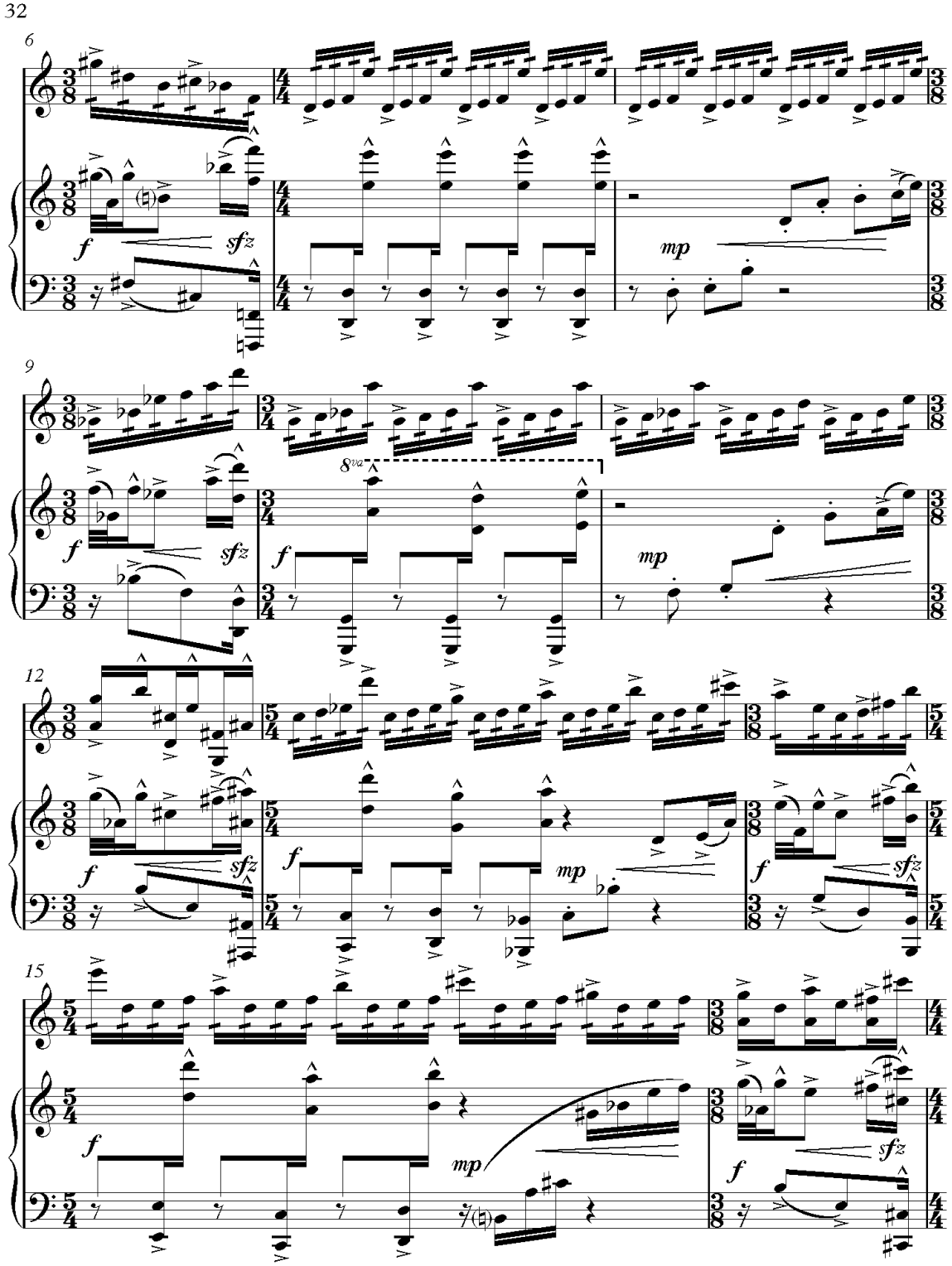

28
65
67
mp
f
69
sub. p
73
8va
p
p

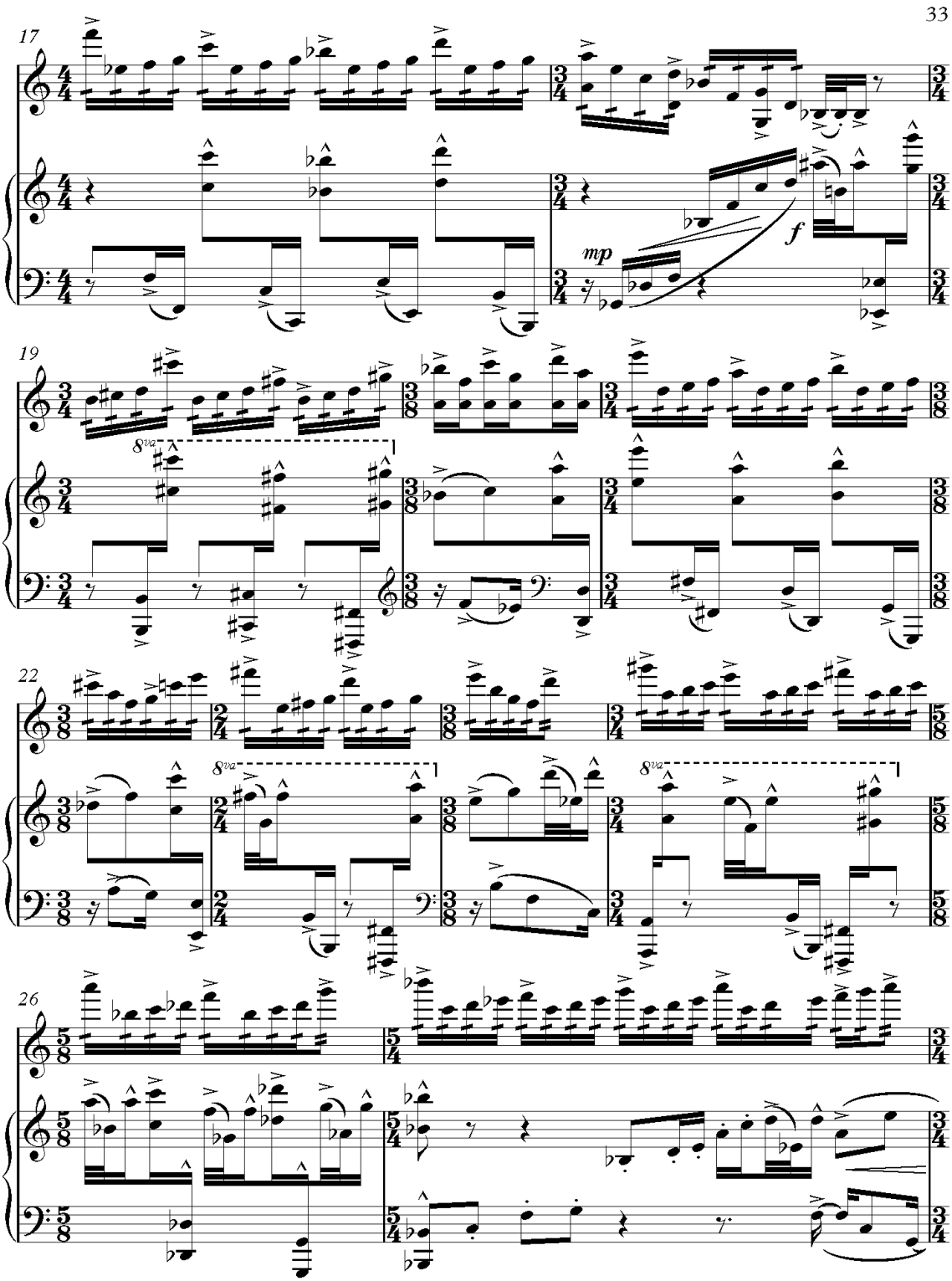

29
76
A tempo (♩ = ca. 48)
p
8va
pp
poco rall..
Tempo prima
81
arco
(arco)
mf
8va
86
(senza vibrato)
arco
(arco)
mf
f
f

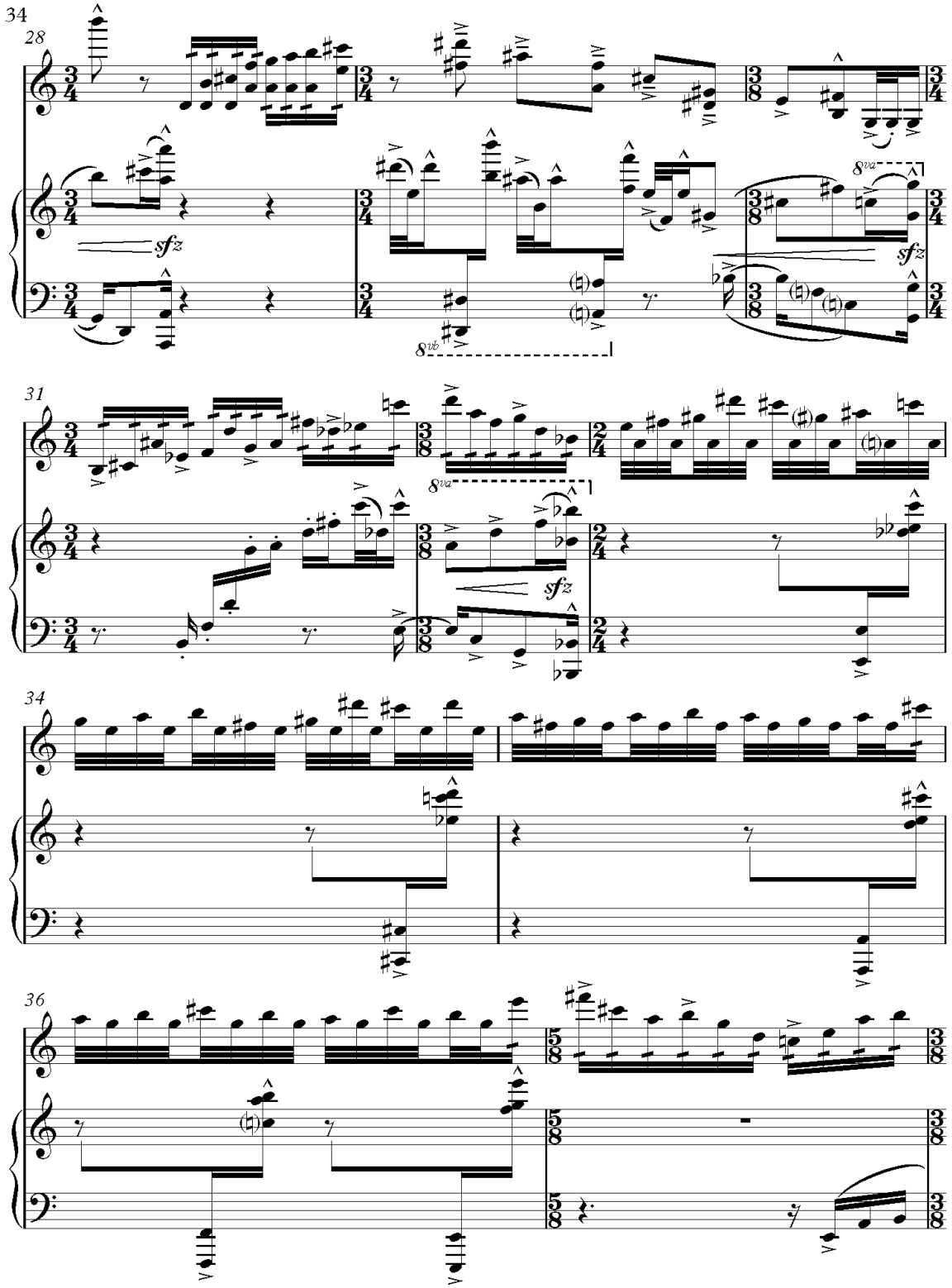

30
89
diminuendo, poco a poco
mf
mp
92
arco
(arco)
(molto lirico)
mf
p3
p
97
8va
8va
mute string at soundboard
diminuendo ....
pp (bell tones)
mp
p
pp
normale
Ped.(sempre al fine)
(sempre pedale)
8vb
(l. v.)

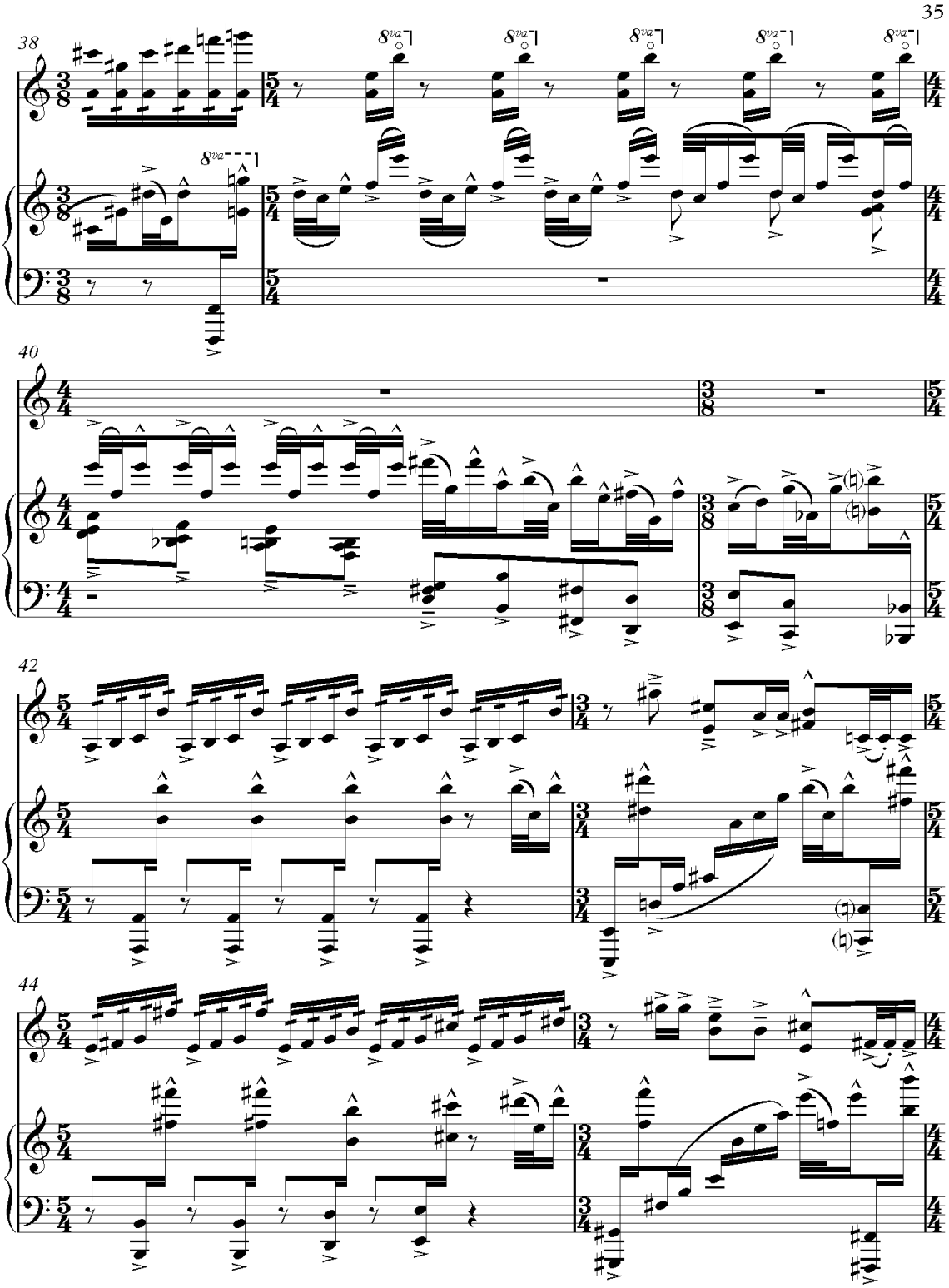
Movement III. ***Real Deal***

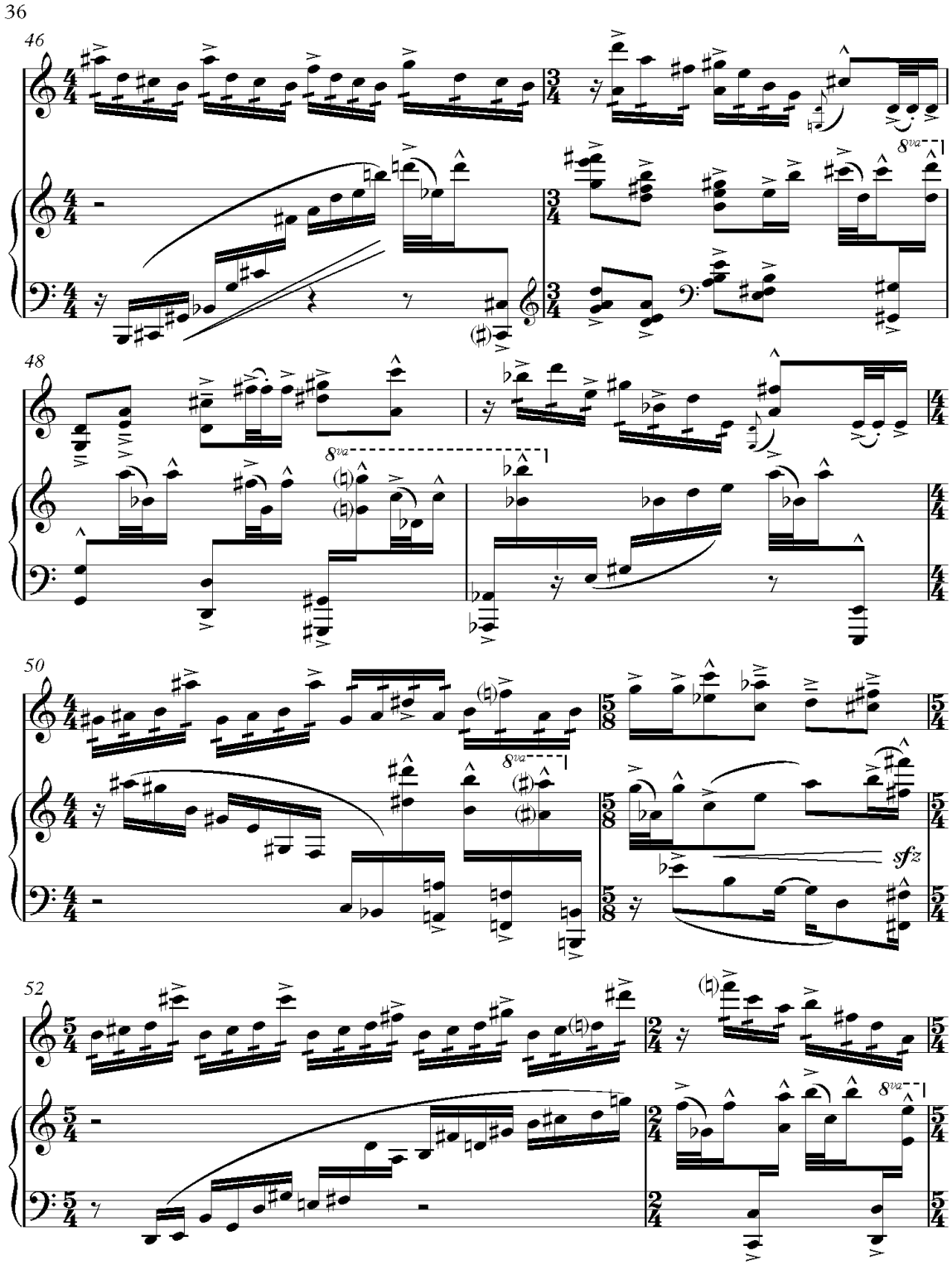


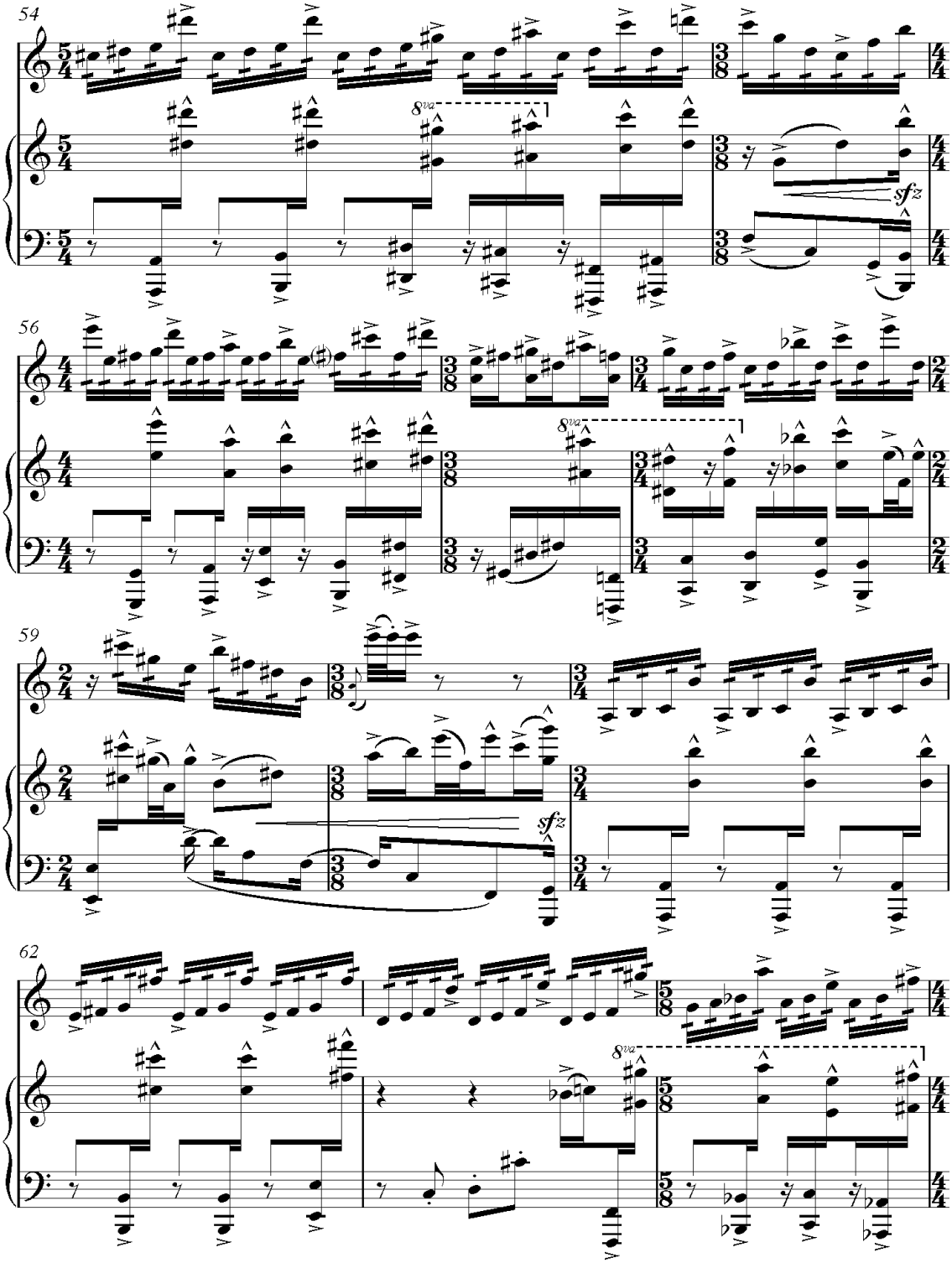

32
6
9
12
15
f
sfz
mp
8va

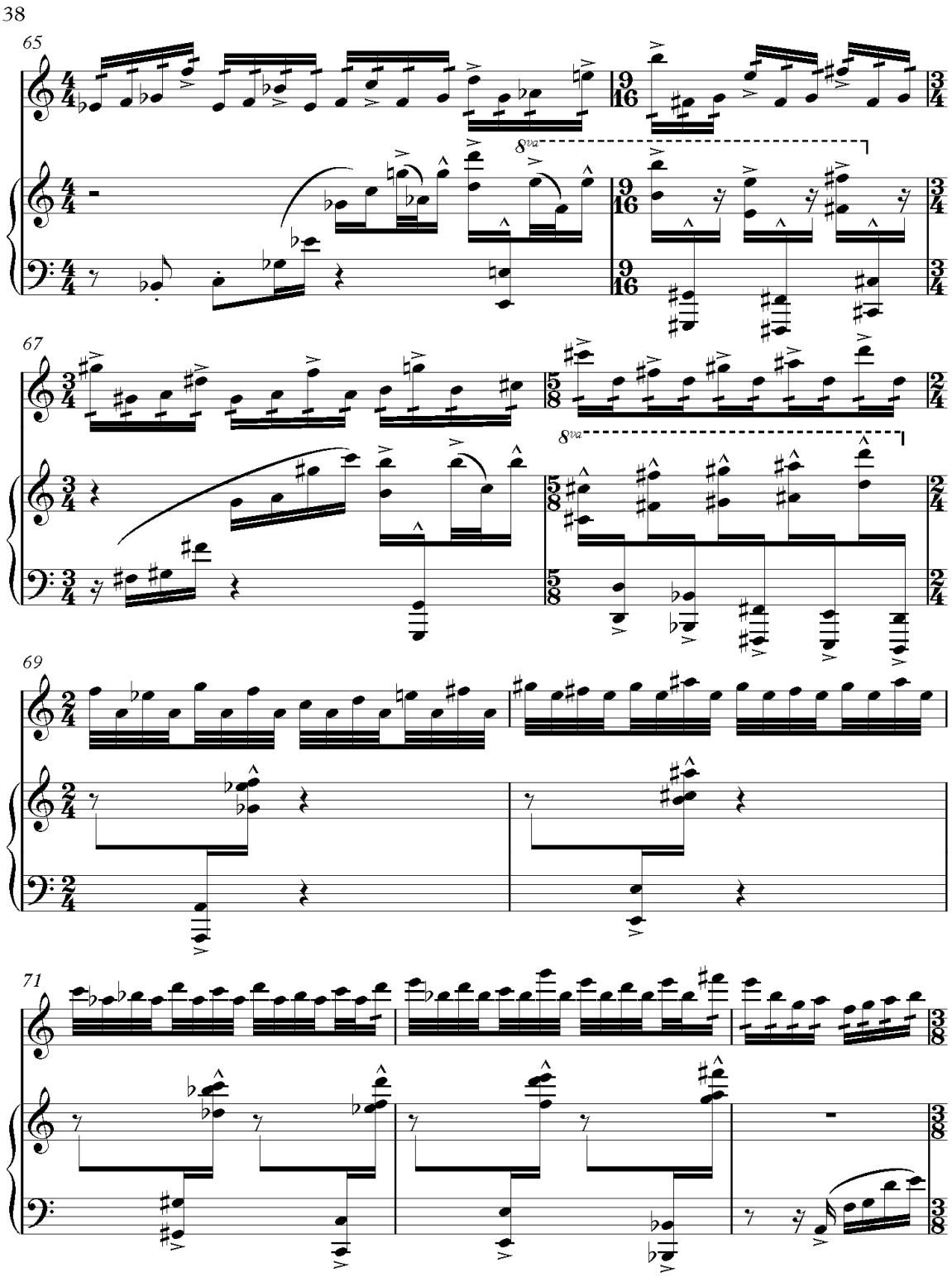

33
17
mp
f
19
8va
22
8va
8va
26

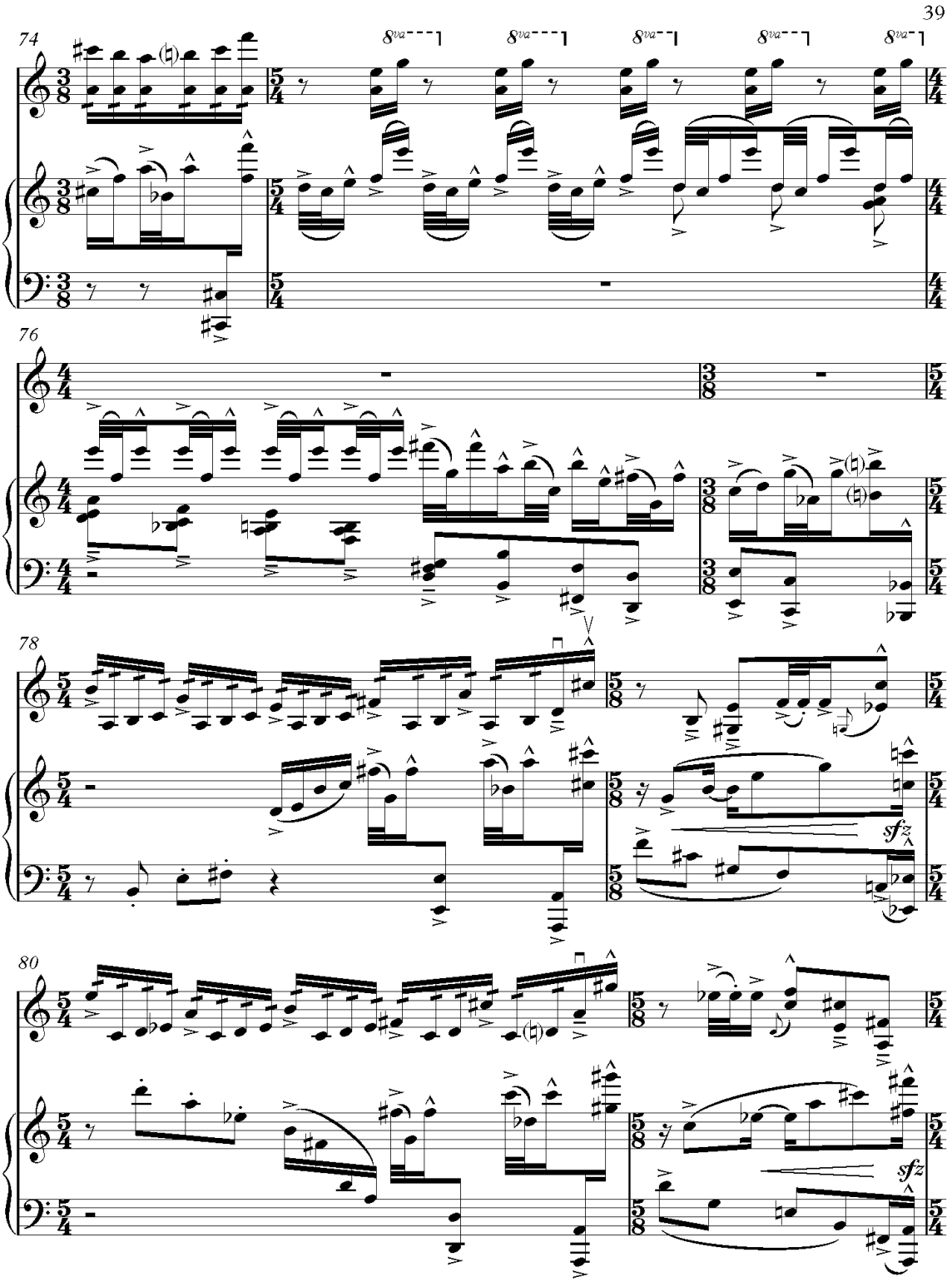

34
28
sfz
8va
8vb
31
sfz
8va
34
36

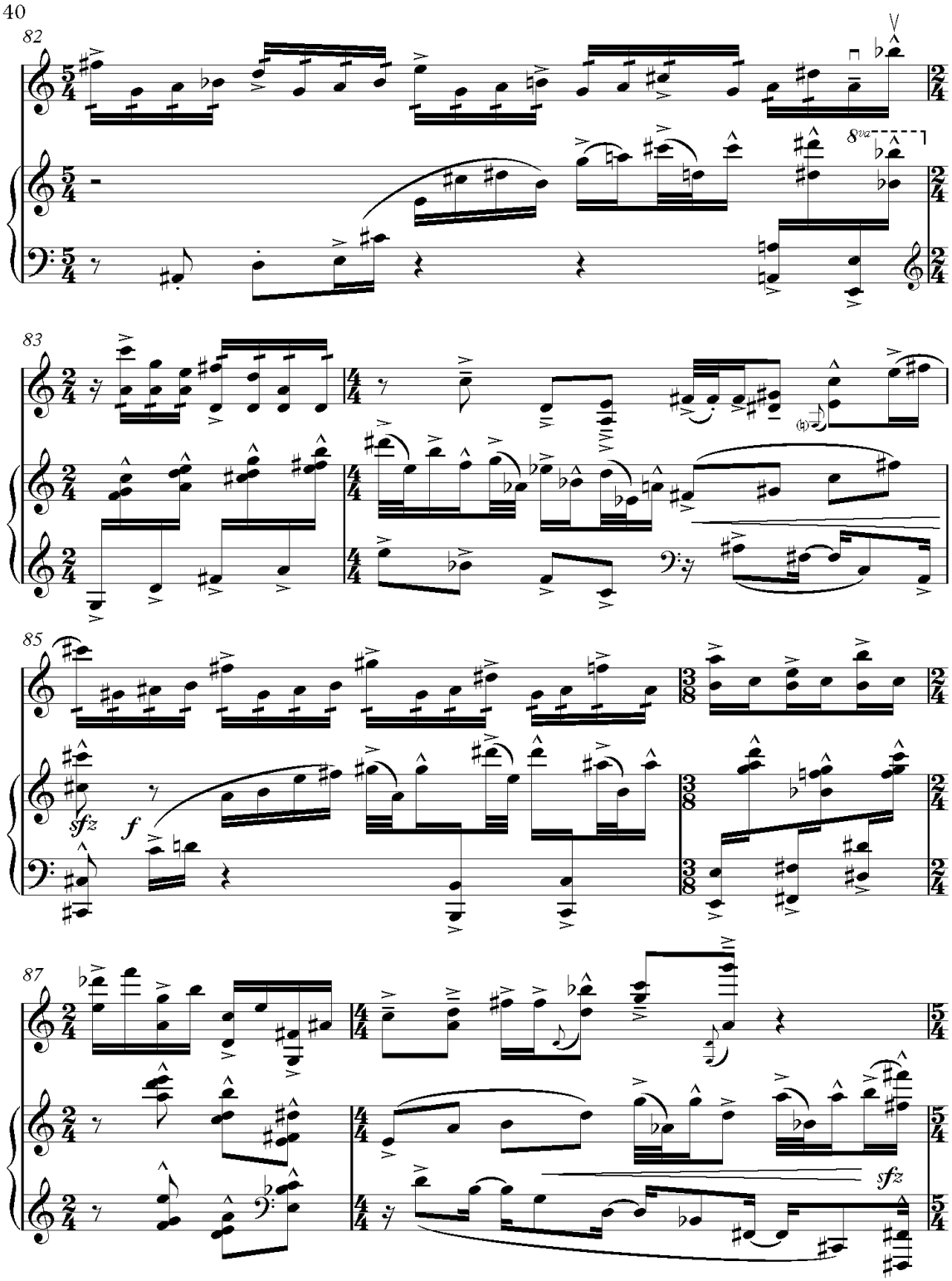

35
38
8va
8va
8va
8va
8va
8va
40
42
44

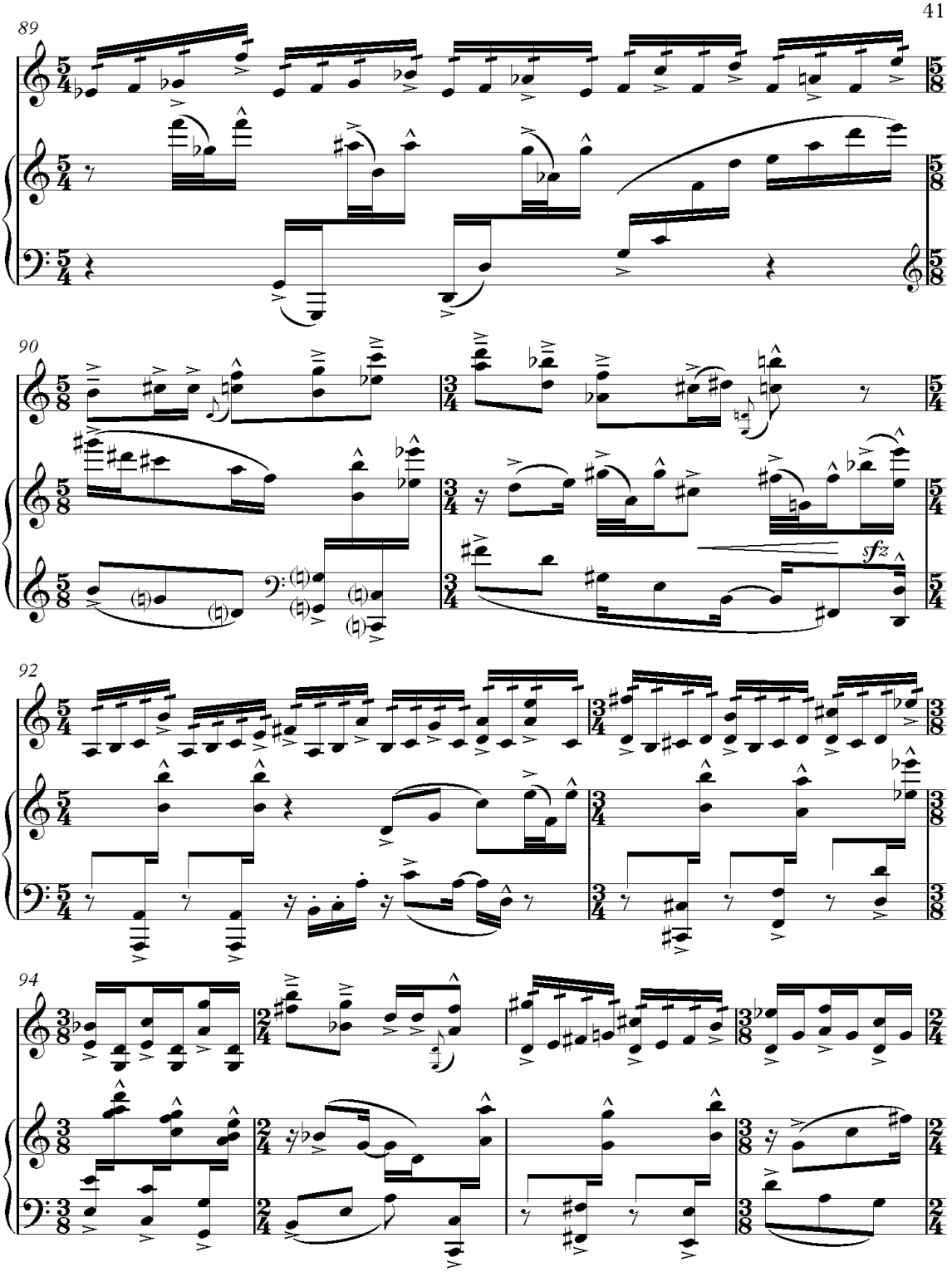

36
46
48
50
52
8va
sfz

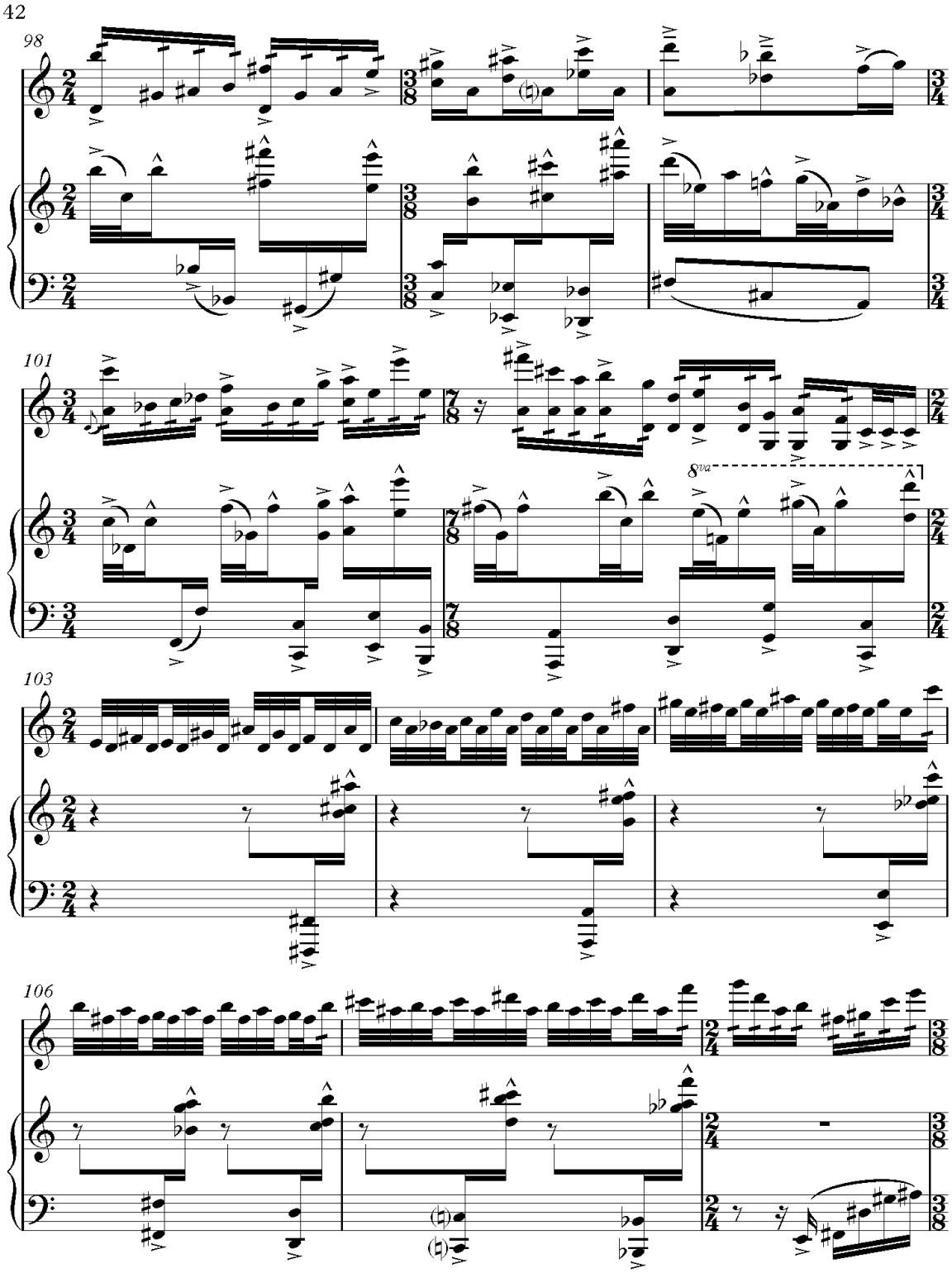

54
8va
sfz
56
8va
59
sfz
62
8va

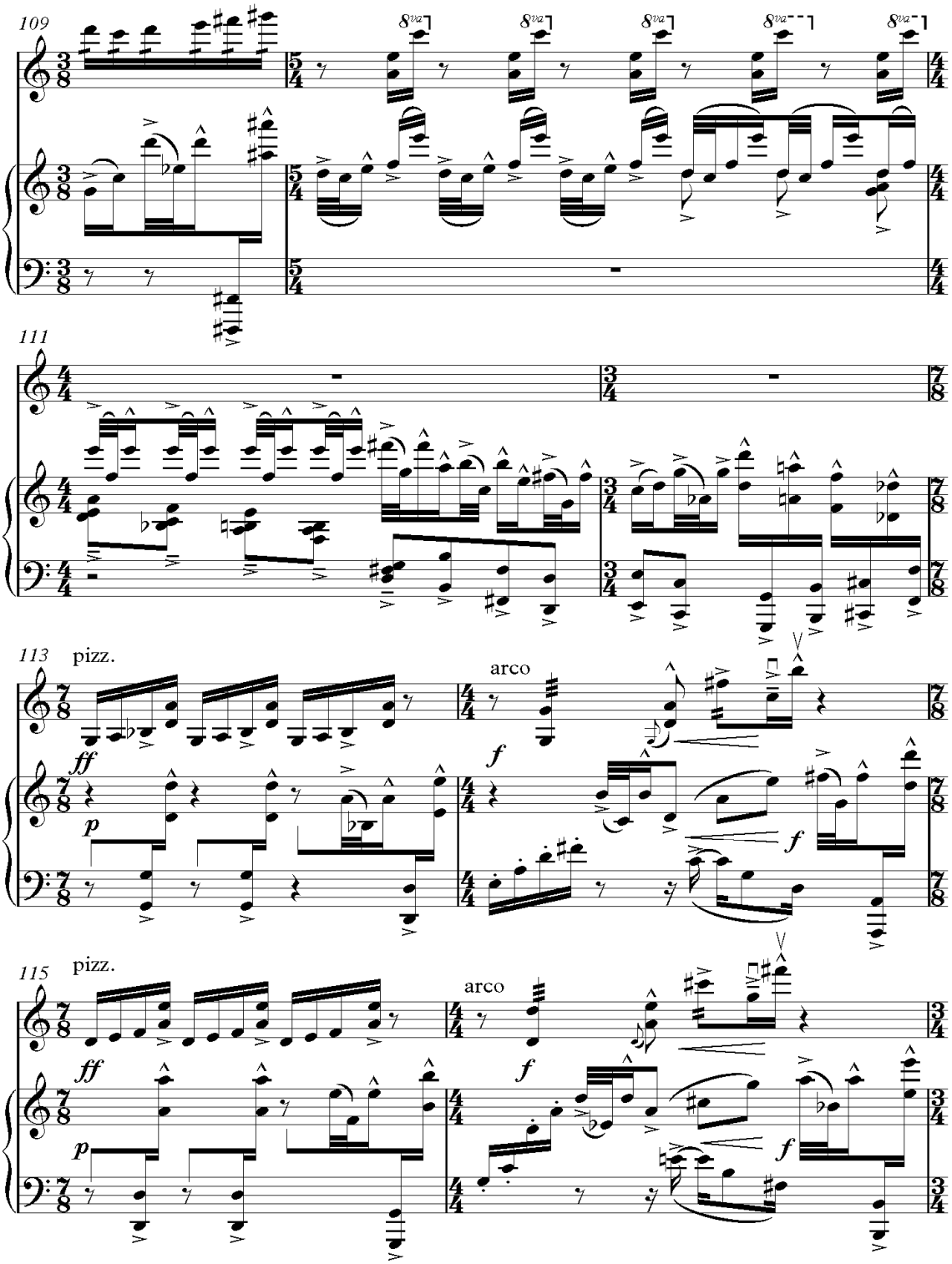

38
65
8va
67
8va
69
71

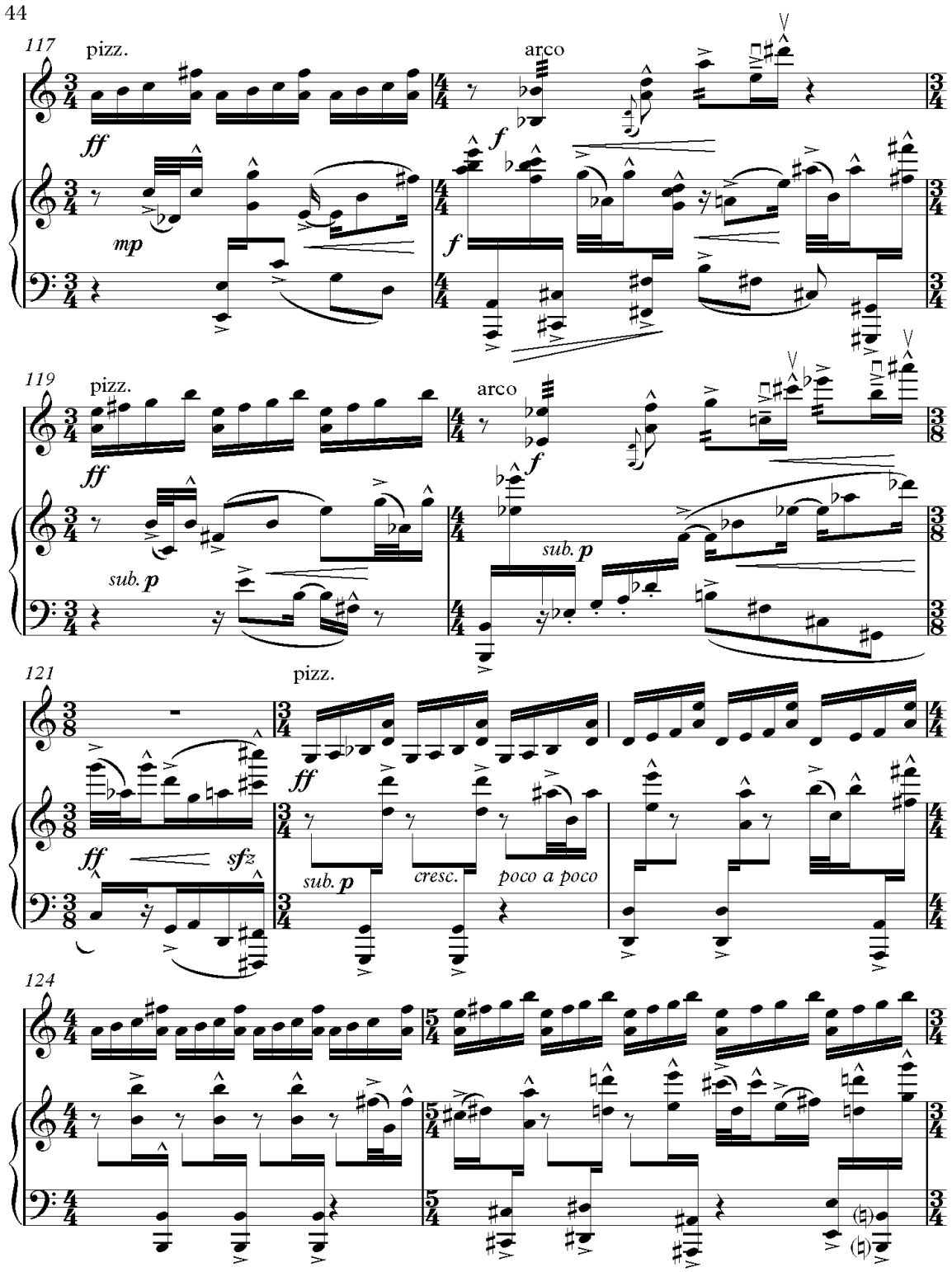

39
74
8va
76
78
sfz
80
sfz

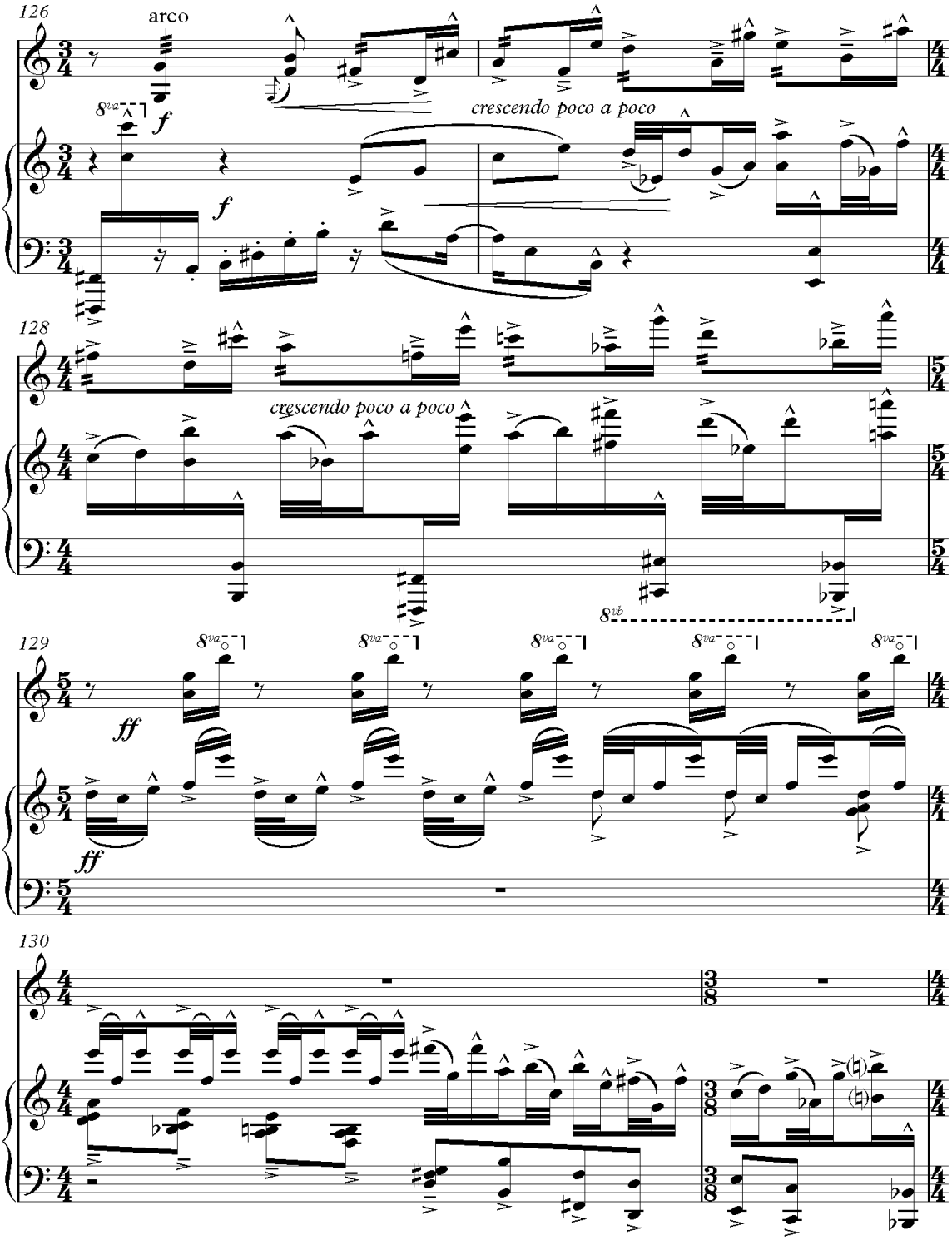

40
82
83
85
87
sfz
f
sfz

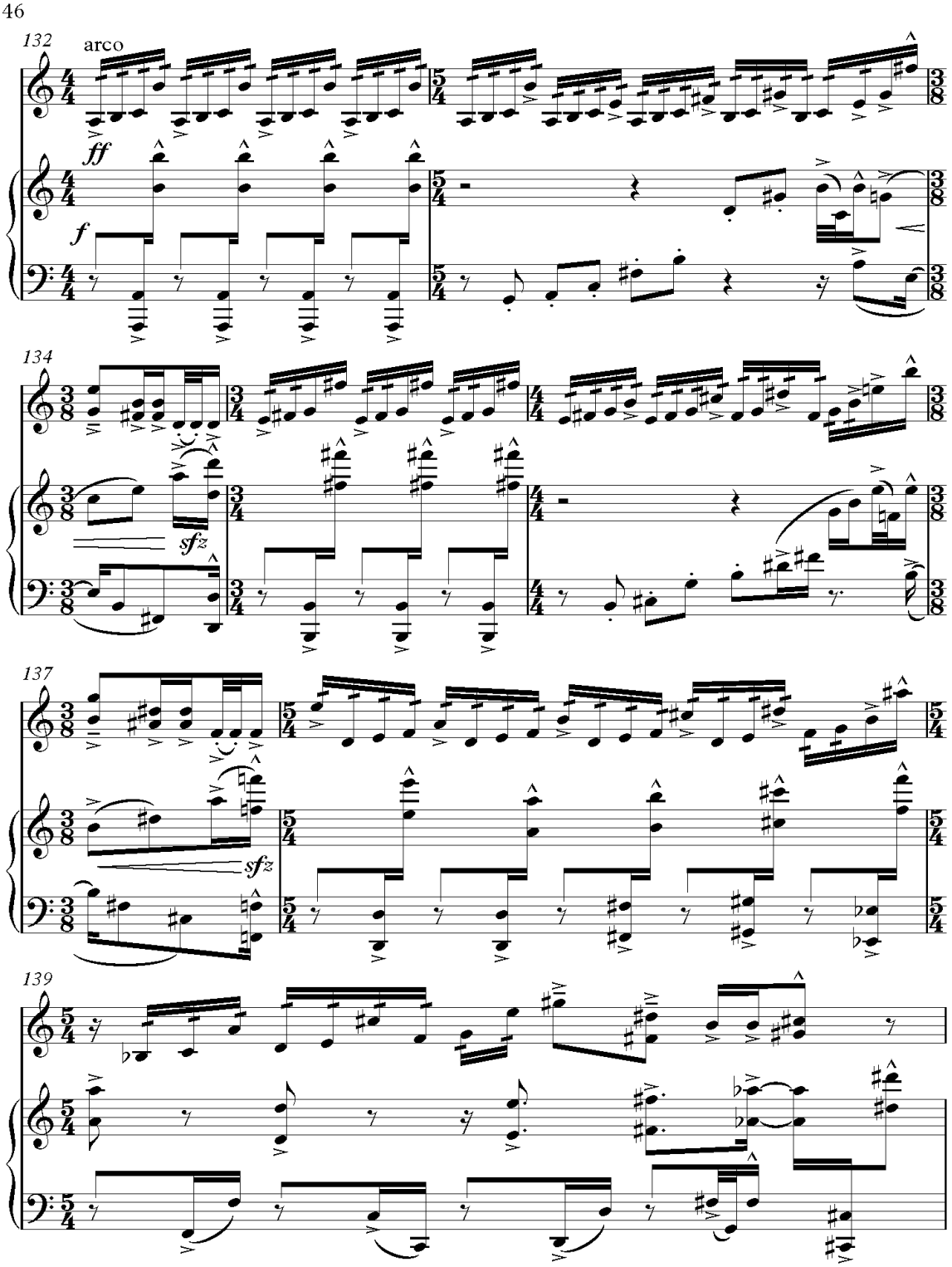

89
90
92
94
sfz

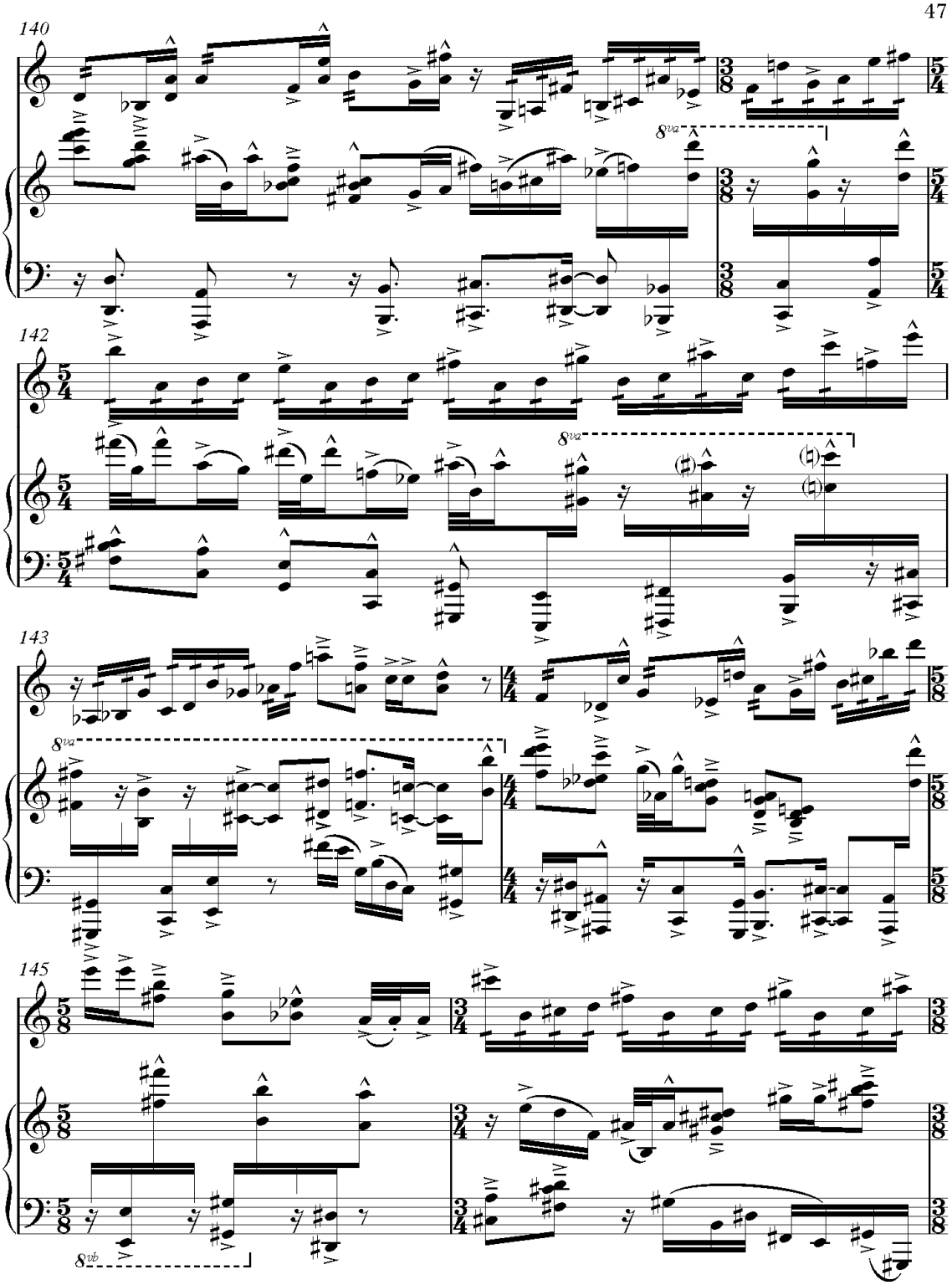

42
98
101
8va
103
106

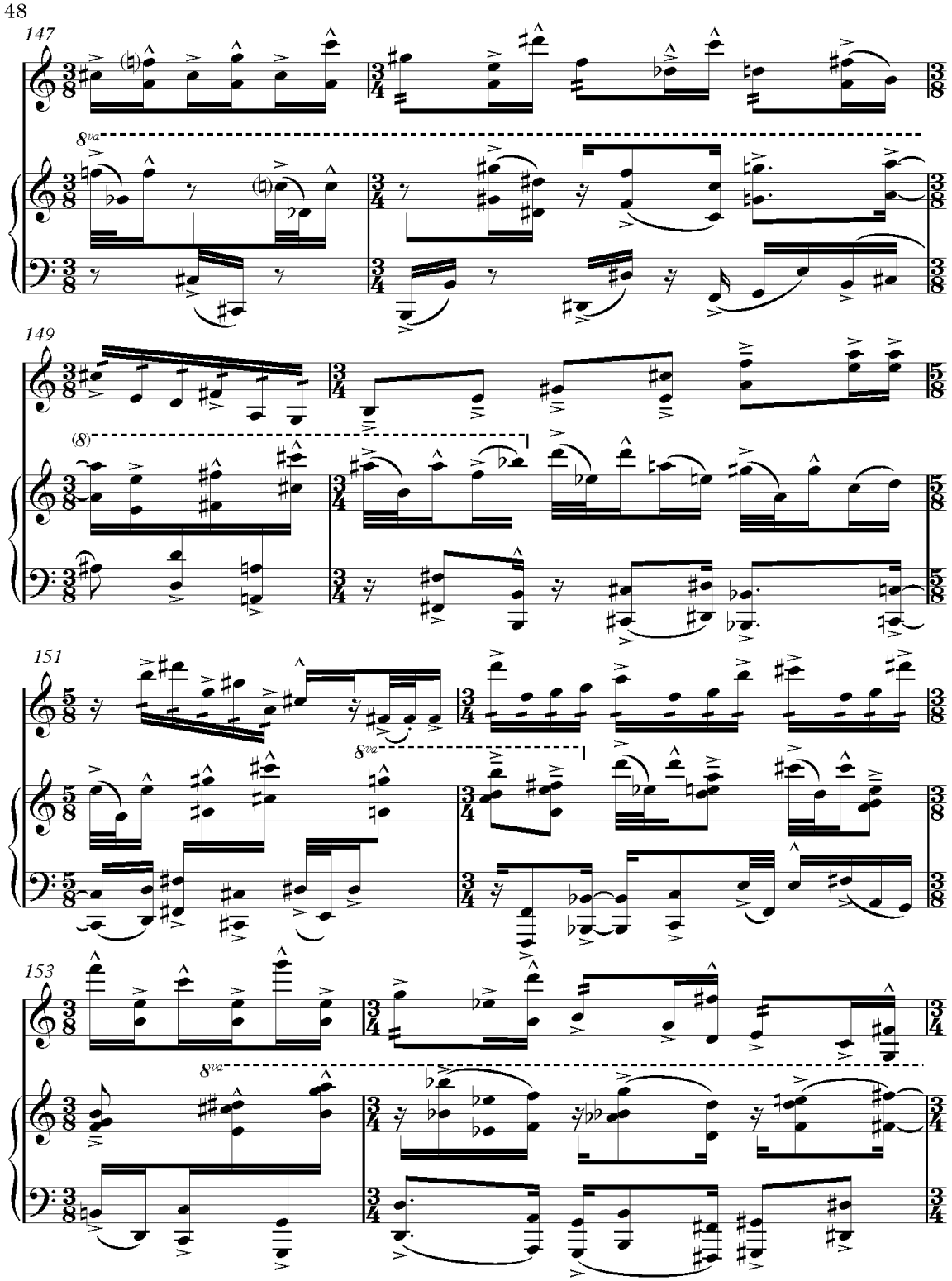

109
8va
111
113
pizz.
arco
115
pizz.
arco

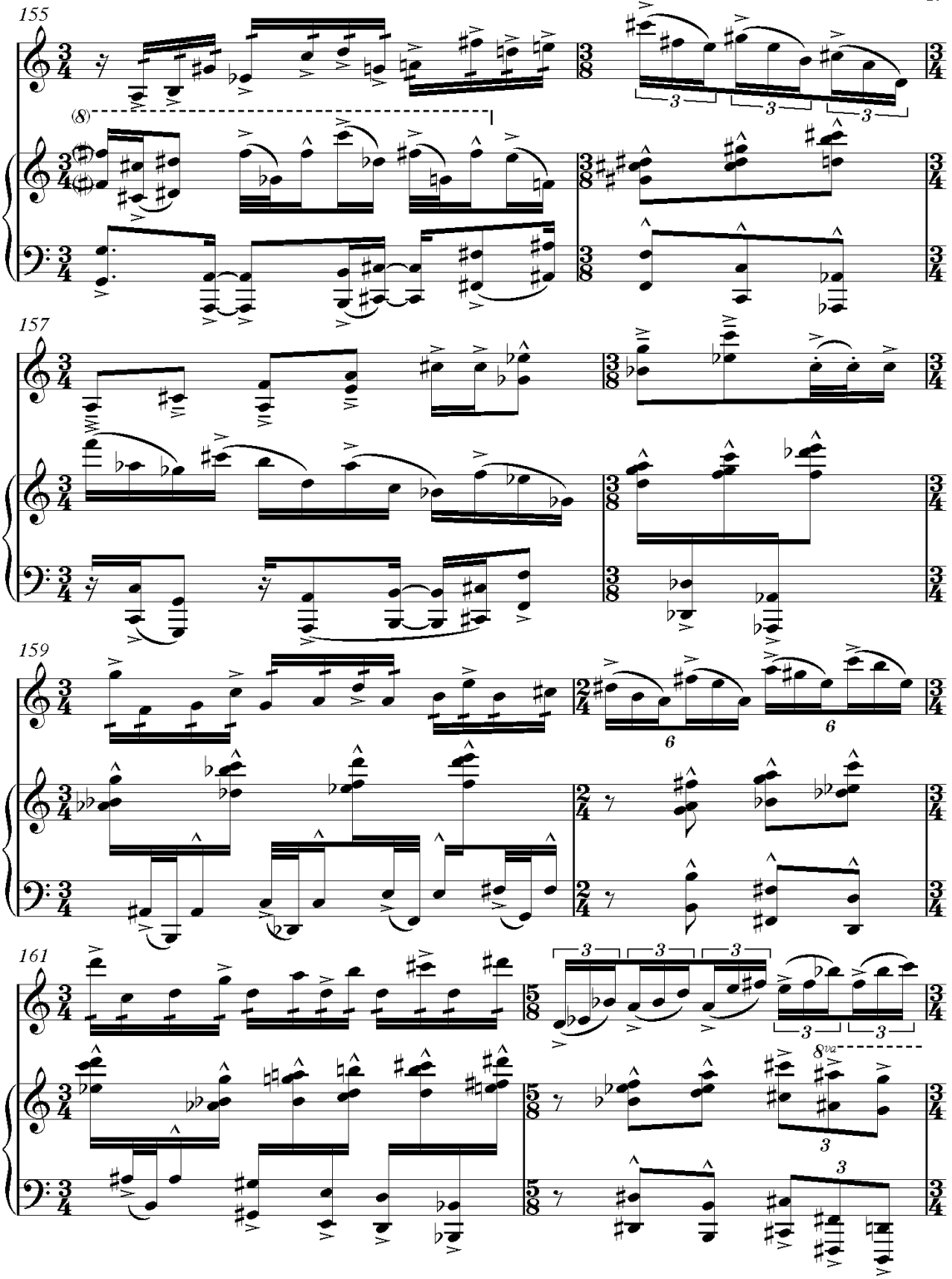

44
117
pizz.
arco
119
pizz.
arco
121
pizz.
124

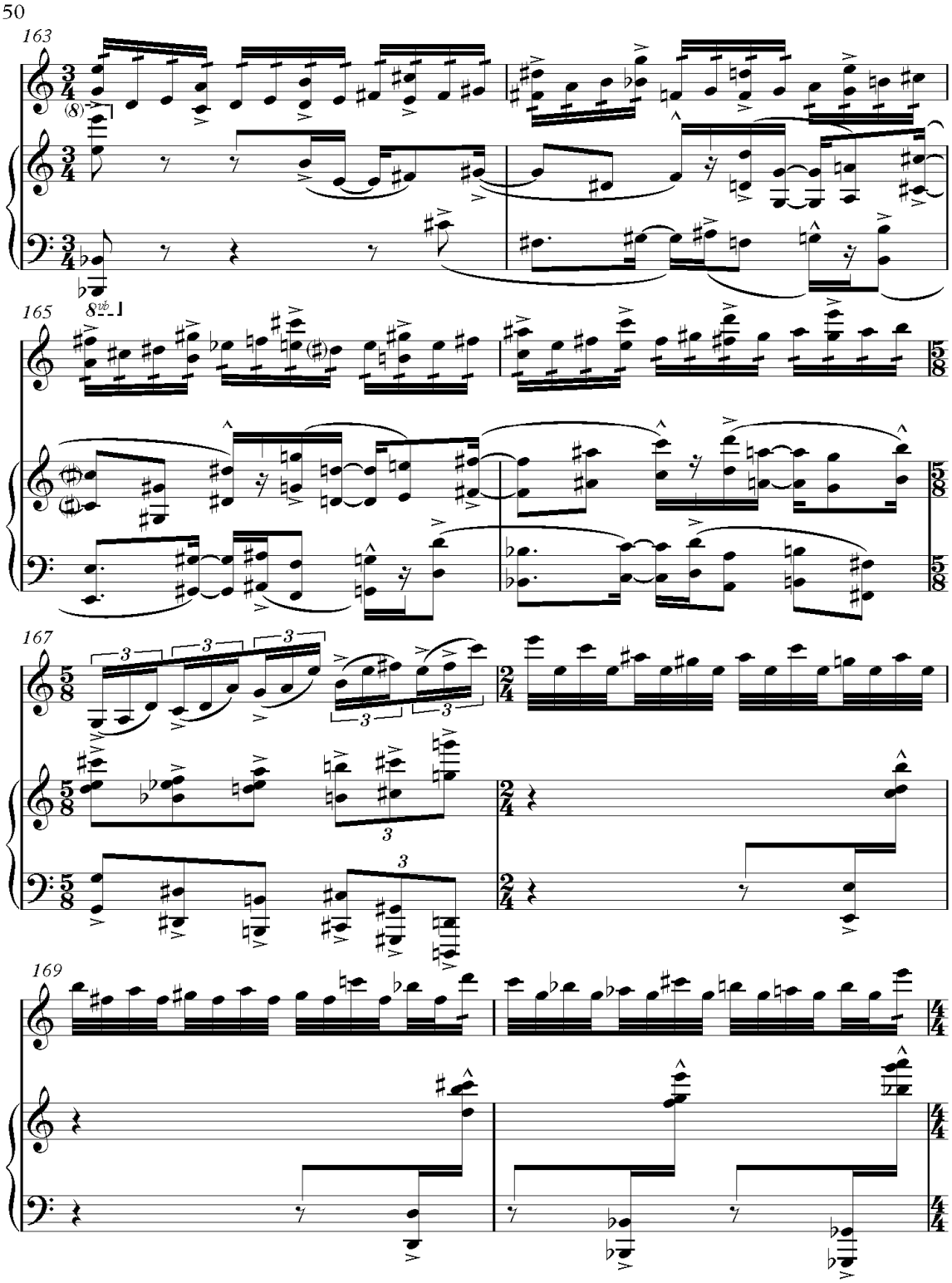

126
arco
8va
f
f
crescendo poco a poco
128
crescendo poco a poco
8vb
129
8va
ff
ff
130


46
132
arco
ff
f
134
sfz
137
sfz
139

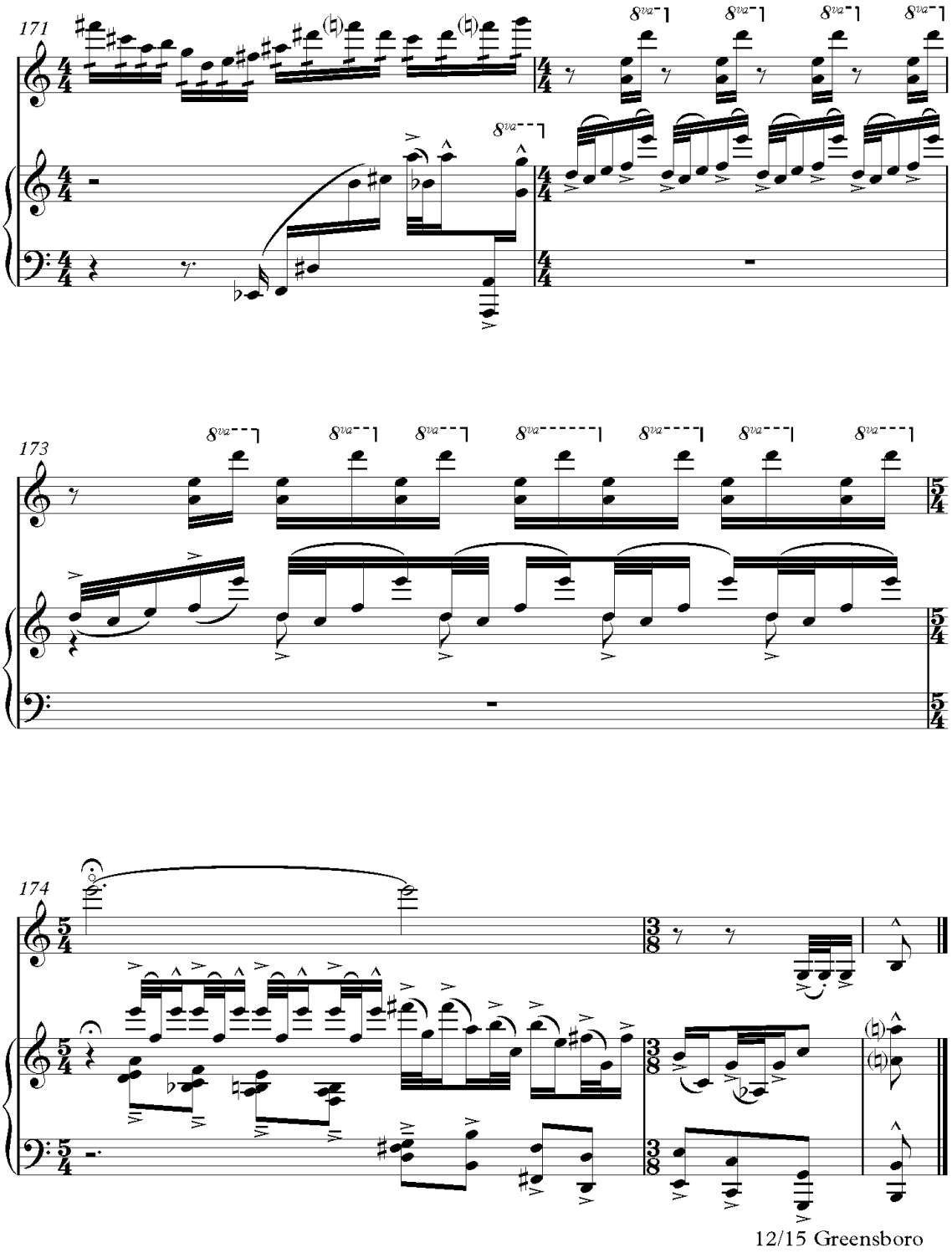

140
8va
142
8va
143
8va
145
8vb


48
147
8va
149
(8)
151
8va
153
8va


155
157
159
161
8va


50
163
165
167
169

51



12/15 Greensboro

CHAPTER IV

CRITICAL COMMENTARY ON EVOLUTION OF THE COMPOSITION, INCLUDING NOTATIONAL AND TECHNICAL ISSUES

Statement of Purpose

The composer presented me with the material for this sonata over a period of months. Initially, the second movement was well fleshed out, while the third was roughly sketched, and the first remained in the earliest stages of preparation (not ready for me to address). My consultation on the piano part was limited to checking for congruency of pitches, or metric and rhythmic consistency within the violin part, nothing further. My work addressed the playability of the violin part, clarity of the composer's intentions, suggestions for more specific or familiar notation, and more natural, idiomatic options in difficult passages.

Signs and Conventions

In this critical commentary, the piece is dealt with in a chronological order, with each measure referenced by the abbreviation "m." ("mm." for multiple measures) followed by the number that corresponds to its location in the original renderings or initial drafts. All critical commentary reflects Lance Hulme's initial drafts and corresponds to those specific notations or measures. Due to the fluid nature of composition, the corresponding passage, if it still exists in the final edition, might be nearby if not in the same location. For commentary regarding specific pitches or locations within a measure, individual notes and chords were each given a numerical value

chronologically[8]—this was helpful especially for dealing with rhythmic or articulation issues where exact notes or pitch were not the concern (e.g., "articulation discrepancy between n.4 and n.7").[9]

General Comments/Changes

One priority in this editing procedure was to search for any writing that could be confusing or unclear to future performers. Violinists approach a piece of music with many idiomatic assumptions regarding how to execute a task based on the traditional notation a composer gives. An awareness of the natural impulses of a performer based on what they see, and verifying whether that met with Hulme's desired outcome, helped eliminate areas that would cause logical mistakes.

Another aspect of our collaboration was giving my feedback on the technical feasibility of the violin part through the many permutations of the sonata's development. A third priority was to supply multiple and alternate options for the composer when I encountered moments of either obscurity or passages beyond most players' presumptive technical limits. With those presented options, if the composer did not want the decision left to future artists' discretion, he could choose his preference from my alternate suggestions in our correspondence, or we would work to find a mutually agreeable solution for something completely different.

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[8] This did not seem to cause any confusion as in the few examples of addressing chords my concern was less regarding the specific pitches within a chord as much as it was the entire chord being problematic or the interval (e.g., perfect-fifths).

[9] For a similar approach see Johannes Brahms, *Sonaten für Klavier und Klarinette oder Viola, Opus 120,* ed. Hans-Martin Theopold and Monica Steegmann, 1974.

A smaller part of my work was to look for typographical errors and to confirm the exact pitches when necessary—sometimes, confusion came from the score, but just as often from a tonal ear whose expectations were intentionally thwarted. Due to the nature of our collaboration being both extensively verbal as well as written, only significant interactions are referenced or pertinent to this document. Measure numbers in the commentary below refer to the measures found in his initial drafts of the movements. A specific passage may end up in a different measure of the final edition due to the composer reworking surrounding material, or in some rare instances, it may have been completely removed in the final version. This document is not exhaustive of the minute or most trivial changes that may have occurred but is comprehensive in its scope. Likewise, things that I enjoyed, ideas that seemed worthy of expansion, and personal comments I expressed that had little bearing on the outcome of the piece are not recorded here. However, most large-scale or interpretatively crucial modifications are represented in the critical commentary.

Movement I. *Getting Reel*

This movement contains lots of open bowing, double stops, and fiddle patterns. Some changes in bowing and slurs will be necessary for a number of the figures (mostly removing some slurs). However, the repeated-string-crossing patterns work quite well, though occasionally end up awkwardly reversed. In a number of instances, the desired articulations may be indicated with a bowing that will imply a *ricochet* stroke. This stroke is based on the bounce of the bow with the impulse on the first note--the

subsequent notes in that direction rely on the controlled bounce that occurs.[10] (*Ricochet* will allow more spring and rebound to the sound compared with short, fast *detaché* strokes.) There are moments where the demands are problematic or even unfeasible (e.g., m.231 in the initial draft was highly problematic and needed to be changed due to unreasonable leaps to high octaves for the violinist). As the movement was revised, some material changed location and in this specific case grew to where the problem now occurs in the final draft in mm.190-91, 224-25, 237-38, 256-57, 288-89, and 292-93. Upon deeper investigation, some trouble spots (like m.96 where the beams were being stemmed across bar lines) are not outside the normal notation practice and might actually be more successful for the performer's ability to maintain the phrase structure.[11]

m.1 Starting the main theme and motive with the up-bow, "V", gives this movement a jaunty groove feel. If done, numerous suggestions below for improving the bowing may not be needed, but in rare instances it could introduce some other spots that might need a change to keep them working well.

mm.1-2 The fourth beats of these measures, and all subsequent similar measures (m.7, 14, 22, etc.), are better with the bowing split—slur the two 16th-notes, keep the following 8th-note separate. A raucous gesture like this may leave the open G string ringing or even getting bumped by the

[10] Ivan Galamian, *Principles of Violin Playing & Teaching* (Ann Arbor, Mich.: Shar Products Co., 1999), 81–82.
[11] Gardner Read, *Music Notation: A Manual of Modern Practice* (New York: Taplinger Pub. Co., 1979), 90.

violinist in performance, though that may not be detrimental to the musical effect.

m.3-5 The bowing pattern/direction, and indicated accents, change abruptly in m.4, becoming awkward. The bow arm is moving in clockwise circles then immediately reverses in m.4. This could be easily fixed if the order of n.1&2 and n.3&4 were switched. Thus beat 2 of m.4 would be F-sharp, A, G-sharp, A, and so on for m.5.

mm.10-11 I recommend bowing the 16th-notes separately in groups of four and allowing the beats with an 8th-note and two 16th-notes to remain slurred. This is similar to the upcoming passage.

m.13 Slur the first three notes of beat 1 together. This will allow the bow arm to move with ease in a more natural circular fashion. Similar spots should be done the same way (m.22, m.47, etc.).

mm.16-19 The violinist will need to make some bowing decisions in these measures to account for the metric unevenness. In m.16 doing a double up-bow is probably the best solution. Therefore, add a slur to the 16th-notes in beat 1 of m.17, beat 2 of m.18, and beat 1of m.19.

mm.20-21 This figure is exciting and fun. However, later in the movement when it modulates, it may become quite difficult or not work due to the leaps and left hand reach.

mm.22-23 It is difficult to avoid extra string sounds on beats 3 and 4 with this style and tempo. The style of the piece may be enhanced by allowing more

notes, doublestops, and scrub. Another option would be to change the direction of the bow and do it backwards.

m.24 If this measure begins on a down-bow as it currently works out, it needs to be split into two slurs. Group the 16th-notes in four, then two.

m.26 The last note of this measure would be much better played as a D-sharp than A sharp, like it is in m.28. This allows a quick hop across the string and avoids the awkward perfect-fifth spacing that must be quickly abandoned as it turns into a major-sixth in m.27.

*note from earlier draft revision

mm.29-30 This exciting musical gesture would be more natural for the violinist if the note choice or slurs kept the arm moving in the same circular direction. Keep the lower string note occurring on n.1&n.3 of the four 16th-notes. In m.30 slur the first two 16th-notes of beat 1 and the last two 16th-notes of beat 2. This bow direction will facilitate the challenging string crossing.

m.30 Let the violinist play double-stop A and D pitches. Also, the perfect-fifth interval of the last two notes would be more virtuosic and set the violinist up for success in the following measure if the pitches were raised by a minor-third, the location of naturally occurring harmonics A and E.

mm.33-35 Due to the rhythmic unevenness of beats, the bowing in these measures would be improved by changing bow on each 8th-note (slur the 16th-notes in groups of two).

mm.36-38 Indicating that the E-natural notes should be played with an open string would maintain the character of the section and act in place of a courtesy E-natural. The violinist will appreciate the consistency that comes with using B-flat in this section rather than the A-sharps written in mm.37-38.

m.38 To be consistent, the bowing here should match that of m.30. Otherwise, the string and interval leaps are too complicated. It would also greatly benefit, technically and musically, from a moment or beat of rest before going on—again similar to m.30.

m.39 This is notated twice as fast as the similar figure in mm.31-32. This may be a typographical error.

mm.41-45 The bowing pattern here would be more consistent and practical if the beats with four 16th-notes were not slurred. M.44 should have slurs with a new bow beginning on n.1, n.3, n5, and n.8. Play the double open-strings D and A in beat 1.

mm.46-48 The open G strings would be more representative of the fast fiddle stroke if the player got three of them rather than two (perhaps use a triplet-16th). The following run should be slurred in groups matching the rhythmic values—this will allow more bow and more sweep and

crescendo to that gesture. Keep the rhythmic gesture consistent in m.48 by making the n.9 two 16th-notes rather than a single 8th-note.

mm.49-55 This rising scalar gesture could begin with the triplet 16th-note scrub and be bowed by each beat, eliminating the long slurs. The groups of triplet 16th-notes like m.51 would be more idiomatic if the first note was a down-bow and the remaining two were slurred.

mm.64-66 This passage (also m.108, et al.) is quite challenging. Having just a bit more time at the end of m.63 (either in the bar or some elasticity due to a *ritard.*) will make this more approachable.

mm.81,90 Measures like these could have a greater impact and also give the violinist greater ease if the last beat arpeggios used all four open strings. The rolled arpeggio can stay ascending or descending and keep its initial accent.

mm.93-94 This leap from the double-stop major-third in m.93 to the one on the downbeat of m.94 would be better if the last note of m.93 was solely an E-flat.

*note from earlier draft revision

m.107 An indication to play the A and E notes using natural harmonics would be advisable here. Similar to mm.63-64, allow more time before beginning the descending triplet-16th passage of m.108.

m.121 This would be a good opportunity (if starting the movement up-bow) to reverse the bowing and display the contrast of the open strings happening on the strong metric pulse.

mm.121-23 This is the first instance where > and ^ show up in close proximity. It is unclear what or why that distinction might be made in this specific place. The 16th-notes of m.122, given staccato and slur markings, will likely be interpreted as a ricochet stroke. The piano is not scored there, helping any inherent limitations in that stroke's projection.

m.126 *Pizzicato* figures such as this and beat 2 of m.134 would be easier to play if one of the notes was done with left-hand *pizz* "+" (et al. m.133, 136, etc.).

m.128 Physically, getting from the *pizz.* of beat 2 into the *arco* of the next measure is too fast. This beat would be better leaving off the final pitch and rendered as two 16th-notes and an 8th-note. Likewise, m.136.

m.132 The last note of this measure would be very easily, and preferably, played with a harmonic on the III string. It would be good to indicate this unless adamantly opposed to the sound.

mm.171-72 The slurs of 16th-notes in this measure are written on the bottom of the stems rather than on top of the note heads. They could be played slurred, but the whole measure played with separate bows also works and has a different, more sprightly character to it.

*note from earlier draft revision

m.185-251 There are a number of highly unplayable passages that need to be reworked. Often their virtuosity and character can be saved by different note selection. In all likelihood, due to bowing, extreme shifts of register, or tempo, they stand to be beyond the capabilities of a violinist. Specific examples that need reworking include mm.185-187, 203, 215-219, 228-232.

mm.231-32 These measures are extremely problematic, as these gestures are not playable, and should be changed. It is unrealistic to expect the violinist to leap and grab random octaves in very high positions.

m.276 In beat 2 of the measure, remove the double stop beyond the first two 16th-notes. It is very difficult to play in tune, sounds bad, and does not affect the melody (mm.278, 280, 282, etc.).

m.299 It is confusing to read 16th-notes fully written out and in short hand within the same measure, especially within the same beat.

m.311 The length of time this should be held seems unclear, especially with no indication such as *rallentando*, or *non ritard*. Maybe this could be worked out to be more similar in gesture to earlier rhythmic material.

Movement II. *The Here and Now (real time)*

It was no surprise when the first look at this movement lacked any bowing suggestions, but navigating the choices of slurs was more problematic. Initially, the fragment lacked almost any articulation markings until a second copy was given that completed the movement. This second version had many similarities in the material to

what was already covered by my first round of suggestions. A few changes were noted below as examples, and can be compared to the final score to see the culminating result.

Key measures that begin phrases or gestures need dynamic indicators (e.g., m.2, m.6 the first arco, m.17, and m.24). The inclusion of the left hand pizzicato is an interesting effect, but its use need not be limited to open strings out of necessity. I inquired whether the composer would like to take advantage of additional possibilities, or rather if the desired pizzicato effect is indeed for an open, ringing sound.

Typographically, places like mm.24-27 seemed amiss in terms of their stem direction. Convention says the stems should all go the same direction if they are all played in the same manner and are not separate voices. Stems of all bowed chords should be uniform. Pitches intended to occur before the metric beat could be indicated as such to clarify their length of sustain. However, if any two notes of the triple-stop chord are to be sustained with the bow for the length of the top melody note, they should share the same note value. The following are measures that required specific attention along with my accompanying comments for the composer.

m.2 The *pizzicato* D has no indication of which string should be used. Using the IV string will allow for vibrato and keep the sound less interrupted by the subsequent note.

mm.6-10 The stems on the first chords of the measure are going in two directions leaving the bottom D and G ambiguous as to whether they are part of the lower *pizzicato* voice or not. *Arco* notes with stems up and *pizz* with

stems down. If the top note of the chord should take place on the beat, the lower notes could be written as grace notes with stems up.

*note from earlier draft revision

m.8 Due to the *pizz* D, the bowed A-natural will require using the open string.

m.18 This would be more idiomatic to have the last beat slurred on one bow to allow for the long legato next measure.

*note from earlier draft revision

mm.19-22 The indication of how long the *arco* A should last and which A should be the first to receive left hand *pizzicato* needs clarification. The bowing in this measure could be more successful if multiple beats were grouped together and the final three 16th-notes of m.19 had their own slur.

m.23 A courtesy accidental would be helpful on this B-natural.

*note from earlier draft revision

mm.24-7 Stems of all bowed chords should be uniform. Voices occurring before the metric beat could be indicated as such to clarify their length of sustain. If any two notes of the triple-stop chord are to be sustained, they should have the same note value. Unsustained notes could be followed by rests if that lower voice will have additional notes in the measure (e.g., left-hand *pizzicato*).

*note from earlier draft revision

mm.27,32 Due to the tied F-natural, slur the top two notes to clarify the bowing and articulation desired.

*note from earlier draft revision

mm.28,32 Phrasing or dynamic indications such as sustain or diminuendo will make this idea clearer.

m.30 It is unclear if the F-sharp should occur prior to the beat in this chord or be sustained through the second beat against the E-flat.

*note from earlier draft revision

mm.34-6 The articulation and bowing here should be like mm.17-19 and subsequent measures.

m.38 There is a + sign missing on each A that should receive left-hand *pizzicato*.

mm.42-55 This new section and texture would be more fluid with slurs over the desired 16th-notes and dynamic indications that set it apart from the earlier material. Group them in slurs by beat.

*note from earlier draft revision

mm.45-50 The melody contains numerous large leaps, or those of a perfect-fifth, the latter being very challenging for the violinist. The performer will struggle to create lyricism in this passage due to the constant unfriendly leaps that make navigating it quite difficult. The atonality of the section is another discouraging factor for the violinist as it makes finding an underlying pattern of position changes difficult.

m.50 This is an example where enharmonic pitches would be more appealing and quickly recognized by the violinist. Change the A-flat and G-flat to G-sharp and F-sharp.

mm.52-6 The chords beginning mm.52, 54, 56 are unnecessarily difficult for the left hand. They require a very difficult physical reach or an immensely challenging leap in both the left and right hands. The performer will err on the side of leaving out some of the pitches if these are left unchanged.

m.60 Grace notes on the down beat should be the open strings D and G.

m.102 If the desired D pitch is to match the octave of the courtesy note in parentheses, the fundamental pitch should remain the same with the harmonic indicated on the G a perfect-fourth above it (played on the D-string.) However, if the higher register of the preceding measures is to be maintained, use a fundamental and harmonic pitch one octave higher (played on the A-string.) The fundamental is always written below the artificial harmonic.

Movement III. *Real Deal*

This movement was completed over many stages of feedback and review. The critical commentary will endeavor to reflect the earliest version where most of these issues were fleshed out. This movement could pose difficulty for players with small hands. It requires an extended or large hand frame (basically fingered octaves) in first position from the very outset.

One significant challenge for this piece is pacing and endurance. Most everything is written with very fast notes, almost nonstop, and with a *"ff"* dynamic level. Some indications of ebb and flow might clarify the musical goals of larger sections and inform a performer's pacing better. The very earliest edition had each beat with four 32nd-notes followed by two 16th-notes. With the tempo being very fast, the change of speed between 32nd and 16th-notes in one beat was undesirable. Because the bow arm remains at a steady tempo, constant 32nd-notes are much easier, and achieve the fast, frenetic hoedown style while also allowing for a bigger wash of sound and overall faster tempo. This also gives a stylistically appropriate atmosphere of slight scrubbiness and frenzy compared to the tentative caution required if the last two notes were to remain 16th-notes.

There are a number of instances where there is a mixture of sharp, flat, and accidental notes in a single measure or passage. This is confusing to read and causes complication for someone looking to find both efficient position and fingering choices (e.g., mm.37-38). However, it would have been pedantic to comprehensively catalogue all such instances that were communicated with the composer. Many courtesy accidentals were recommended to prevent wrong notes, stemming from either altered pitches in close proximity or from passages that allude to certain tonal centers but are not truly in that key (e.g., mm.18,32).

m.3 Measures like this where the pattern of repetitive 32nd-notes is broken are arrival points, though a dynamic indication whether that is at its beginning or toward its end would be helpful.

mm.25-28 These measures are far too difficult. They could be remedied by requiring fewer leaps, so the violinist could stay in position longer. Musically and physically it would be helpful to have just a bit more time after the downbeat of m.28.

m. 30 The last three notes of this measure would be best played ricochet. This could be specified by slurring the 32nd-notes yet still giving all three of them staccato dots and accents (also mm.43,45, etc.).

m.31 Measures like this are very awkward for the mind and hand frame to see the juxtaposition of sharps and flats. They could be read more easily if written enharmonically.

mm.35-36 This is too awkward for the left hand. It needs reworking and potentially a more stable position of oscillating notes with fewer leaps.

m.39 Any violinist playing this work will default to playing this high B with a natural harmonic. Therefore, including it in the score will be reassuring.

mm.59-60 This could really use a musical breath. So much of the writing to this point has been moving relentlessly, containing big intervals, leaps, and demanding patterns. A moment to catch one's breath or a change in texture would help.

mm.62-65 The large leaps and string crossings in this section make this passage rather difficult. It could be more playable if the final note of each group was different or an octave lower.

mm.78-80 The third 8th-note of m.78 is unplayable on the violin (both occur only on the G-string, thus can't be played simultaneously). M.79 has some clashing B-flat & B-naturals back-to-back; it definitely sounds incorrect.

m.80 This measure has a leap of a perfect-fifth but it is written as a doubly augmented-fourth—extremely confusing.

mm.85-90 The writing here contains very awkward leaps and is unfriendly to the violinist--it is almost unplayable. If the note combinations could be changed (or kept from constant double-stops with changing intervals) that would increase the odds for more accuracy of pitches and intonation.

mm.91-92 These leaps of register are unnecessarily large, spanning from G-string to E-string, and over an octave and back in the time of one 16th-note. Keep this in the lower register and let the intensity build there before bursting out in m.94.

mm.102-06 The difficulty in this passage arises from the pattern of notes never being the same—it seems very random. This makes fingering choices and reading it quickly very challenging, especially due to the fast tempo. A more consistent pattern is necessary.

mm.113-16 Some of the chords in this passage, whether *pizzicato* or not, are more troublesome than they are worth. Changing their inversions—or leaving off the grace-note like the last beat of m.114—will improve the player's success. In m.116 the last chord is not feasible coming from the previous C#.

mm.120-25 The left-hand complexity of the note choices here seems far more difficult than is necessary. There might be more idiomatic solutions that still fit the desired pitch sets or compositional device.

m.126 This bar, along with m.128,130,133, etc., will be played best if the entire measure is pizzicato. The + sign should be omitted as it will signify that note alone be done with the left hand which would hinder speed and *ff* volume desired.

mm.133-36 This is unplayable and must be reworked. This is pushing quite far from idiomatic or "violinistic."

m.165 N.2 is not playable and n.7 should be written as F-sharp and D-sharp.

m.170 There are five triplet patterns, here but the fifth one changes the interval sequence and is confusing. Other pitch set choices will work better for this measure.

m.180 Reading the pitches in this measure is confusing. E-sharp, D-sharp, and C-double sharp would be better choices.

CHAPTER V

VIOLIN PART PERFORMANCE EDITION

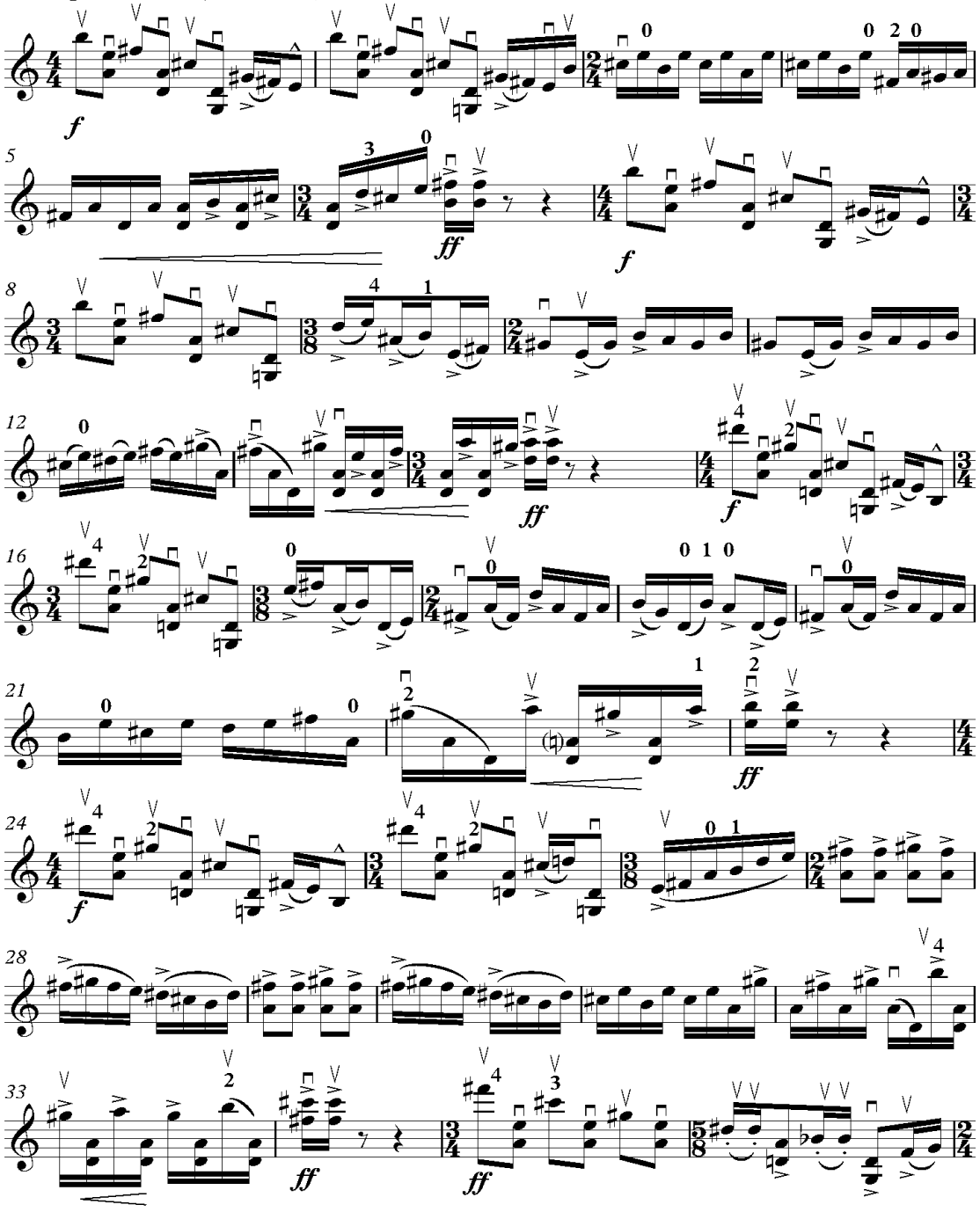
Movement I. *Getting Real*

Violin

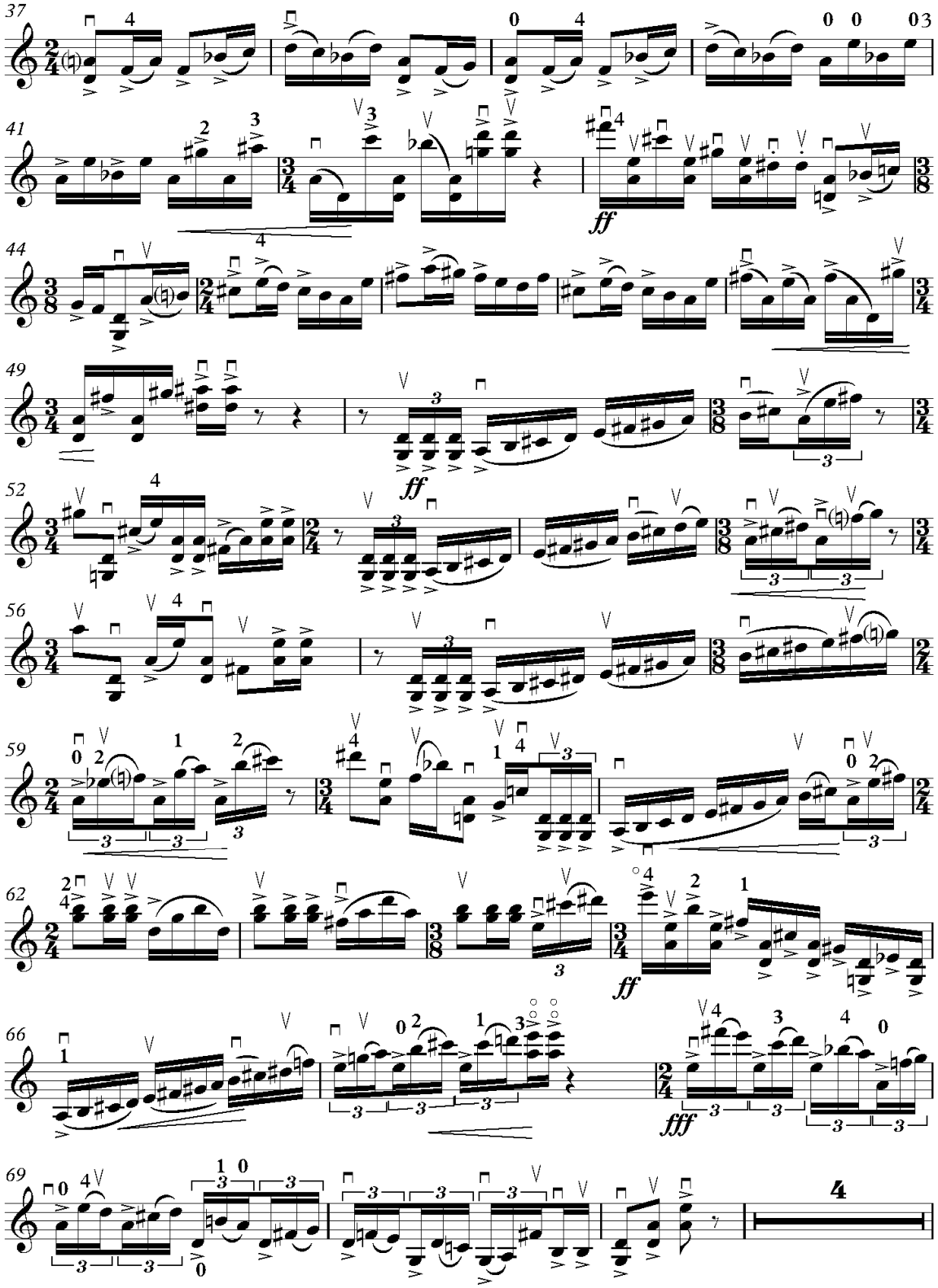
I. Getting Reel

(An Hommage for Clark J. Combs, grandfather and Appalachian fiddler)

Allegro con moto (♩ = ca. 108)

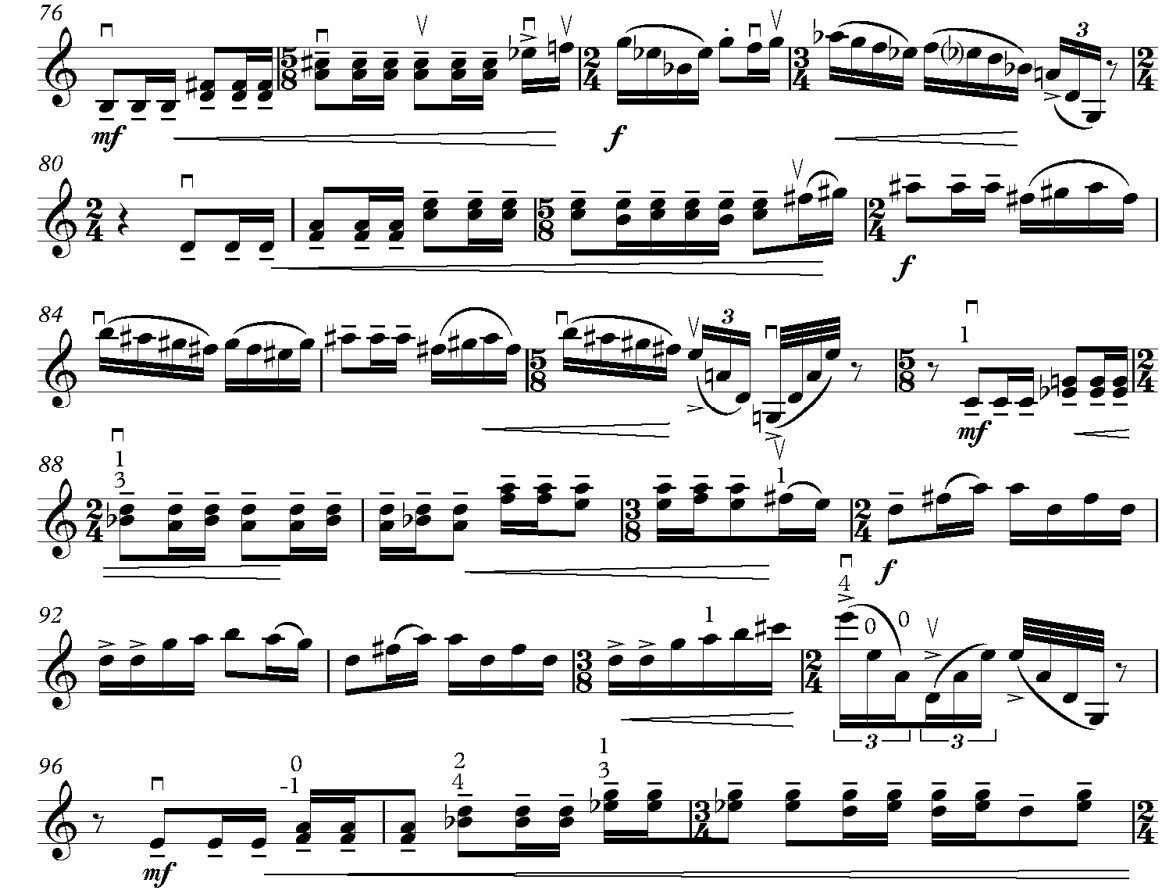


Violin

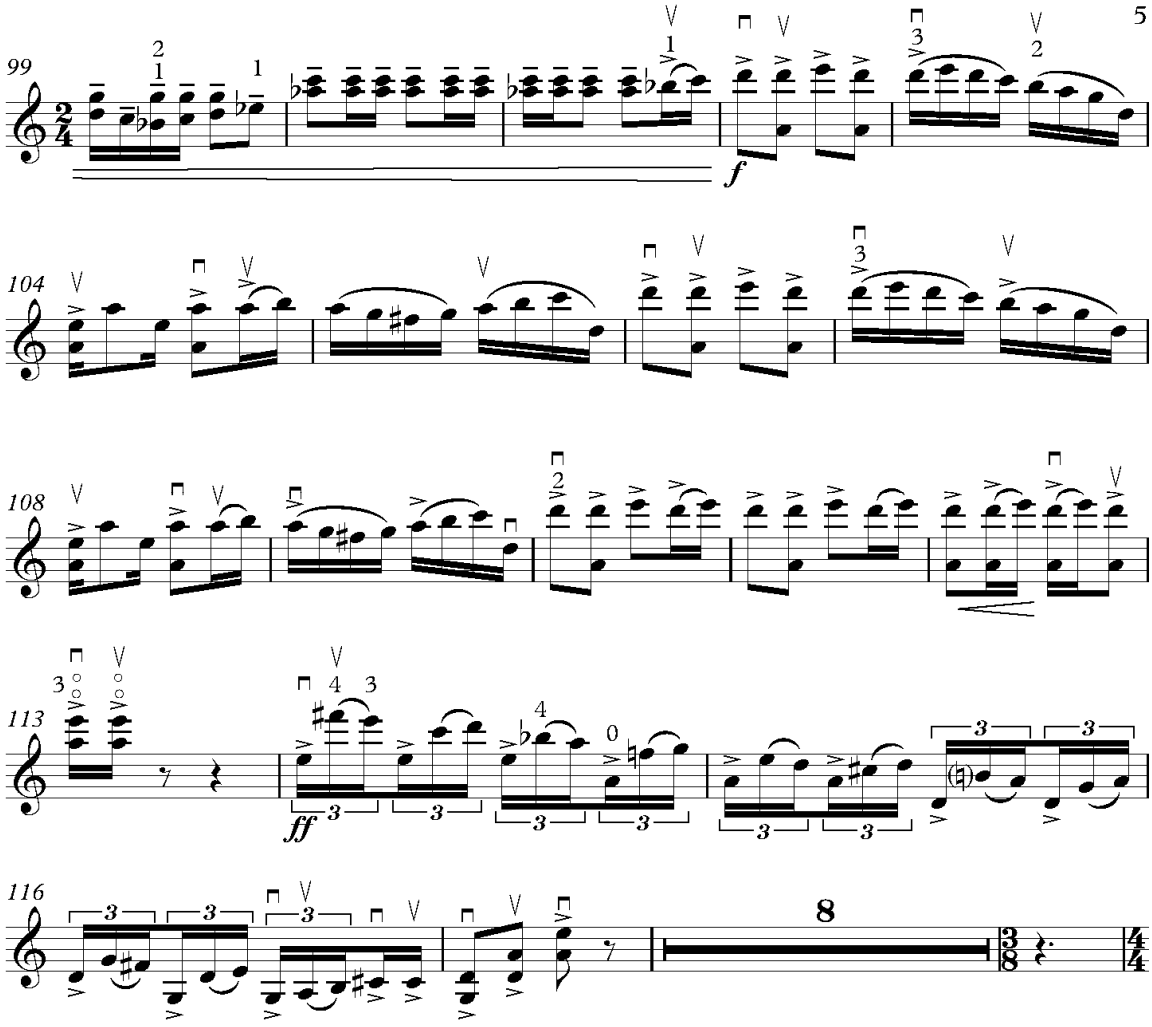


Violin

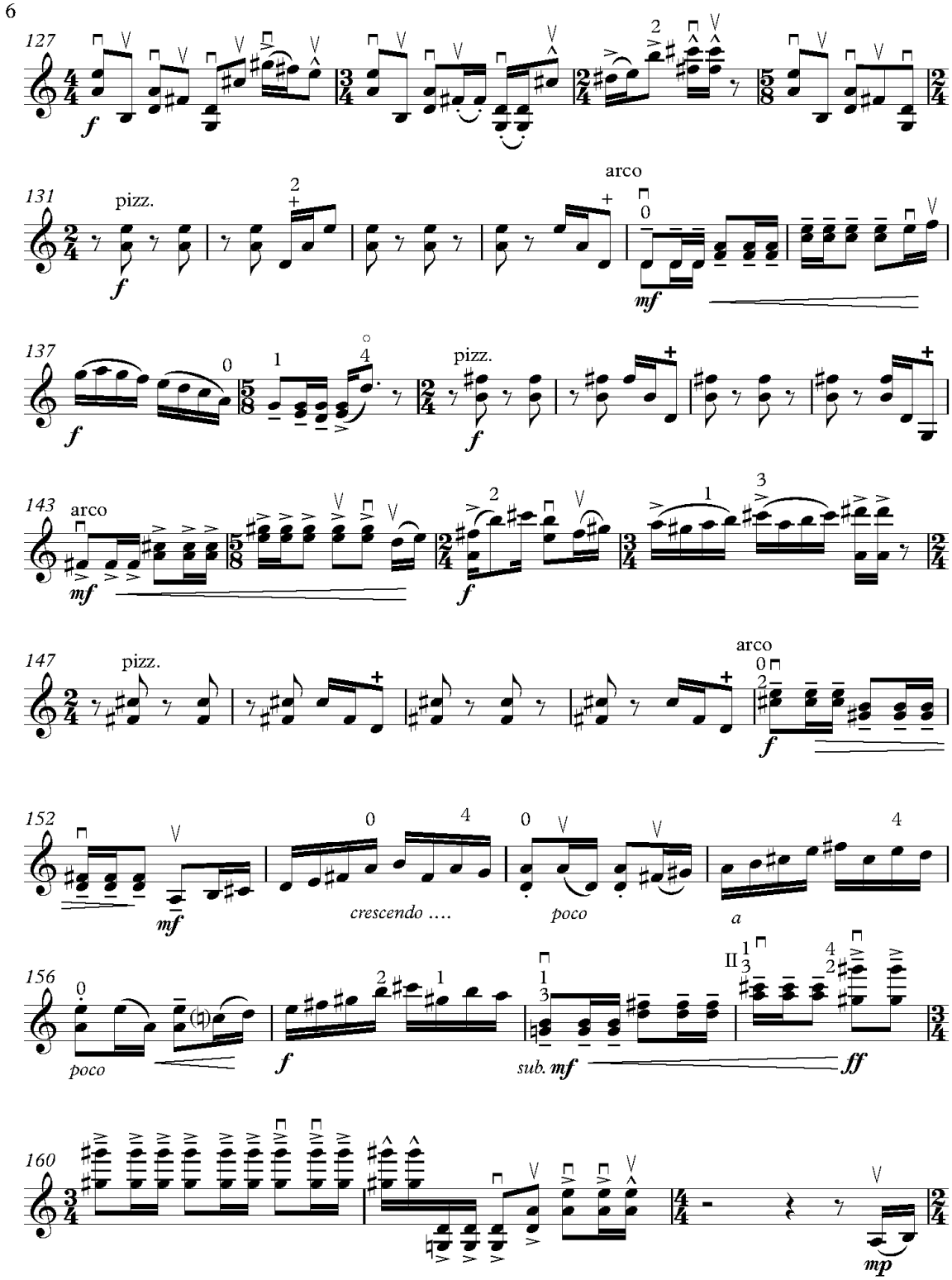
4



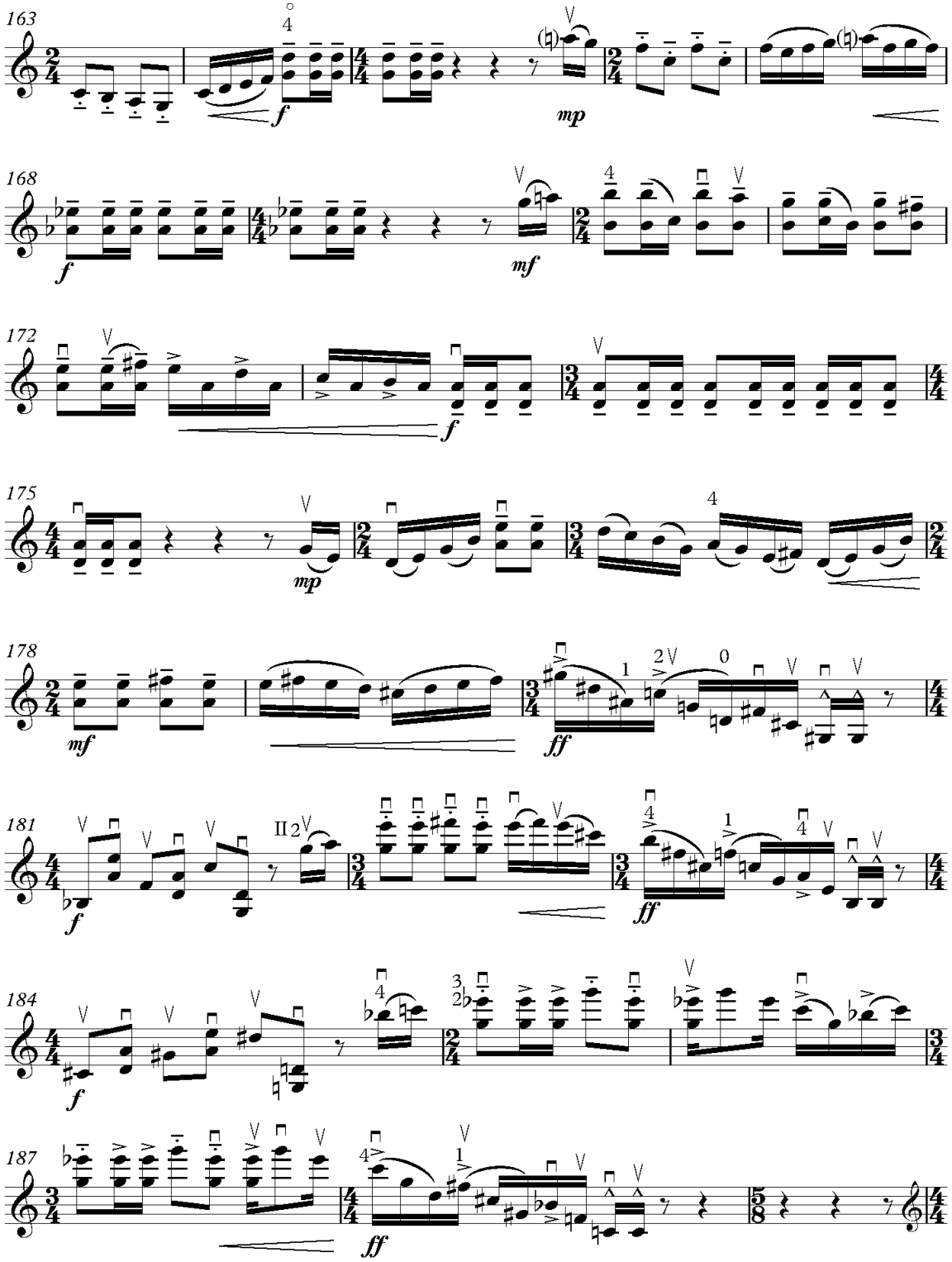
Violin



Violin


6
127
131
pizz.
arco
137
pizz.
143
arco
147
pizz.
arco
152
crescendo ....
poco
a
156
poco
sub. mf
160

Violin



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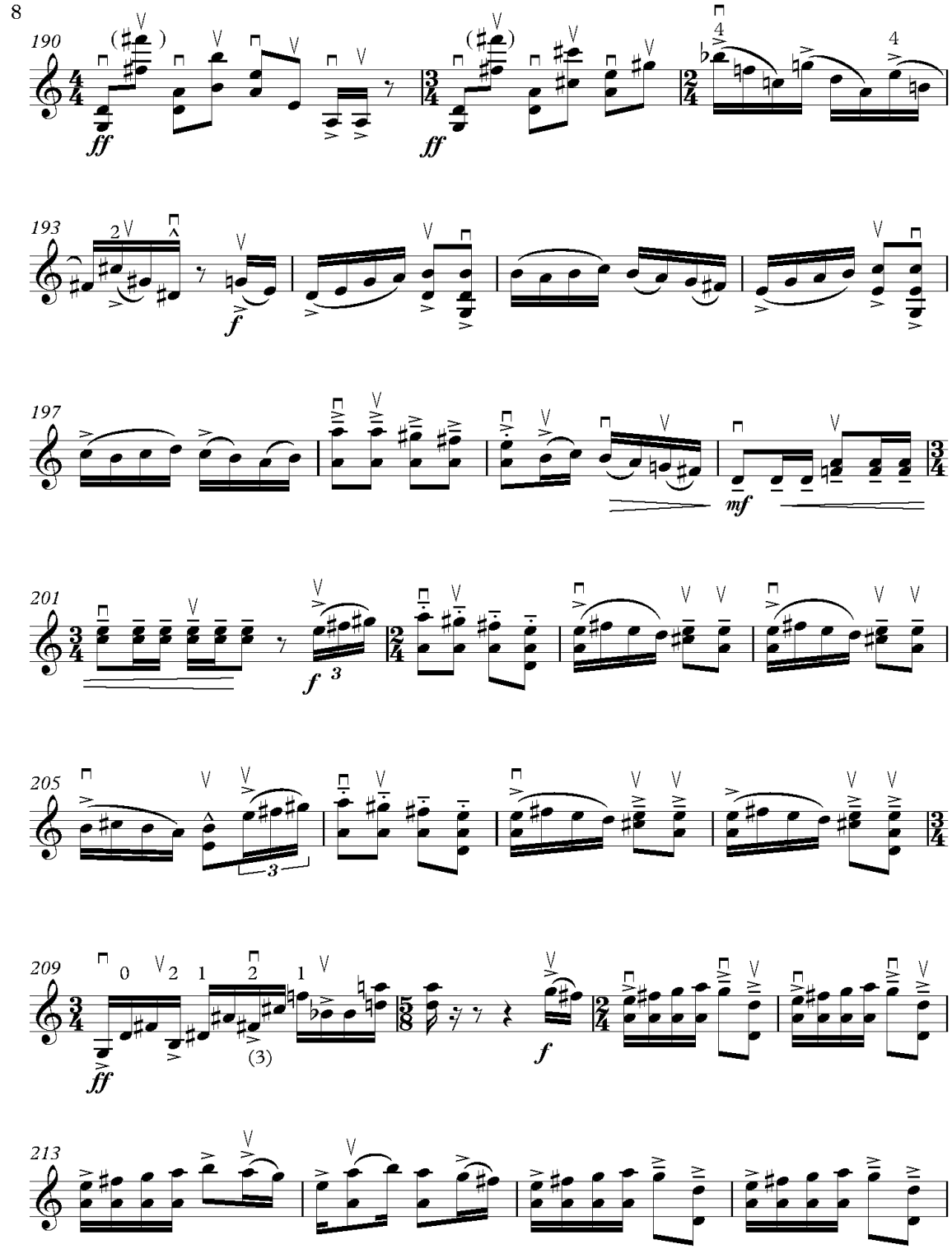
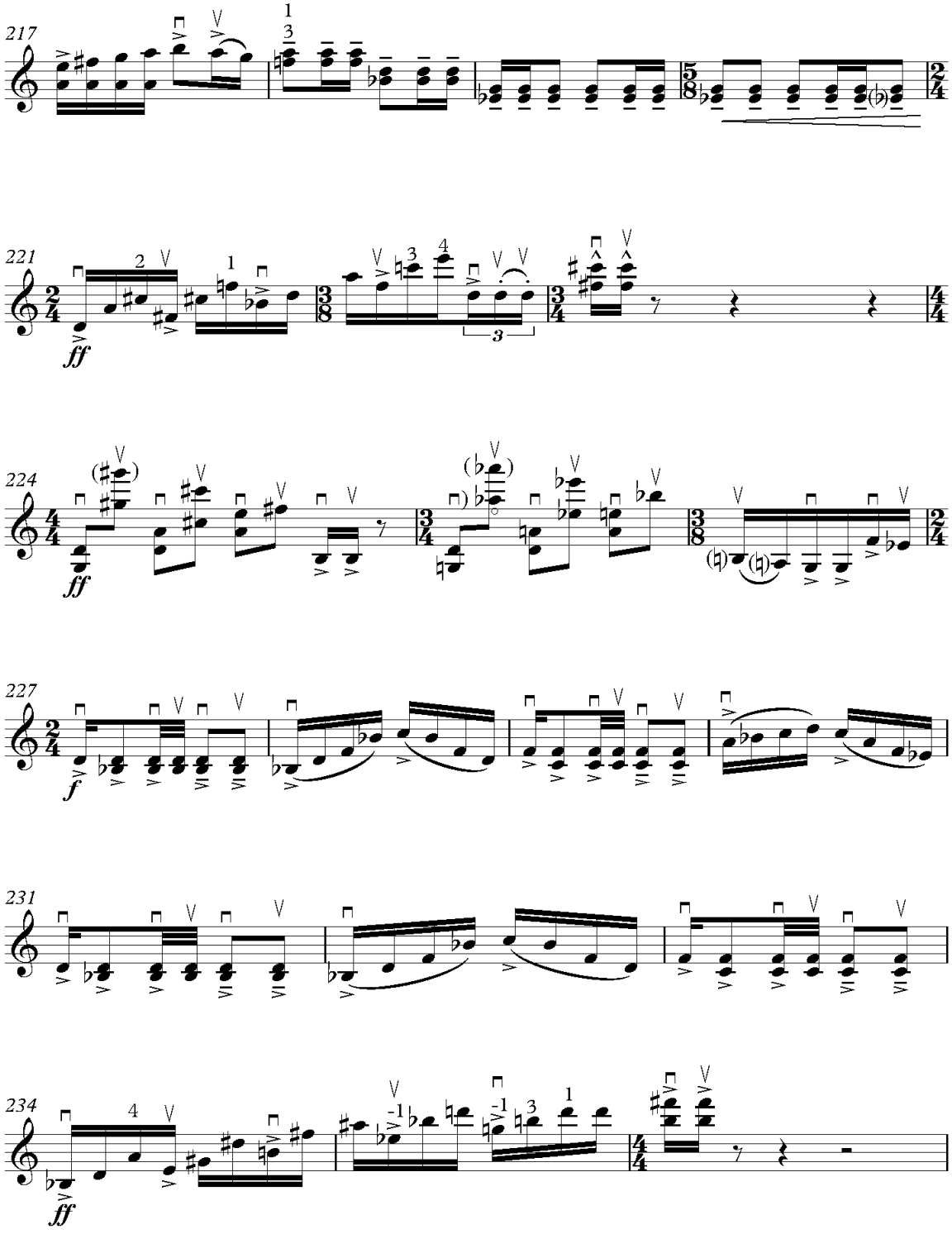
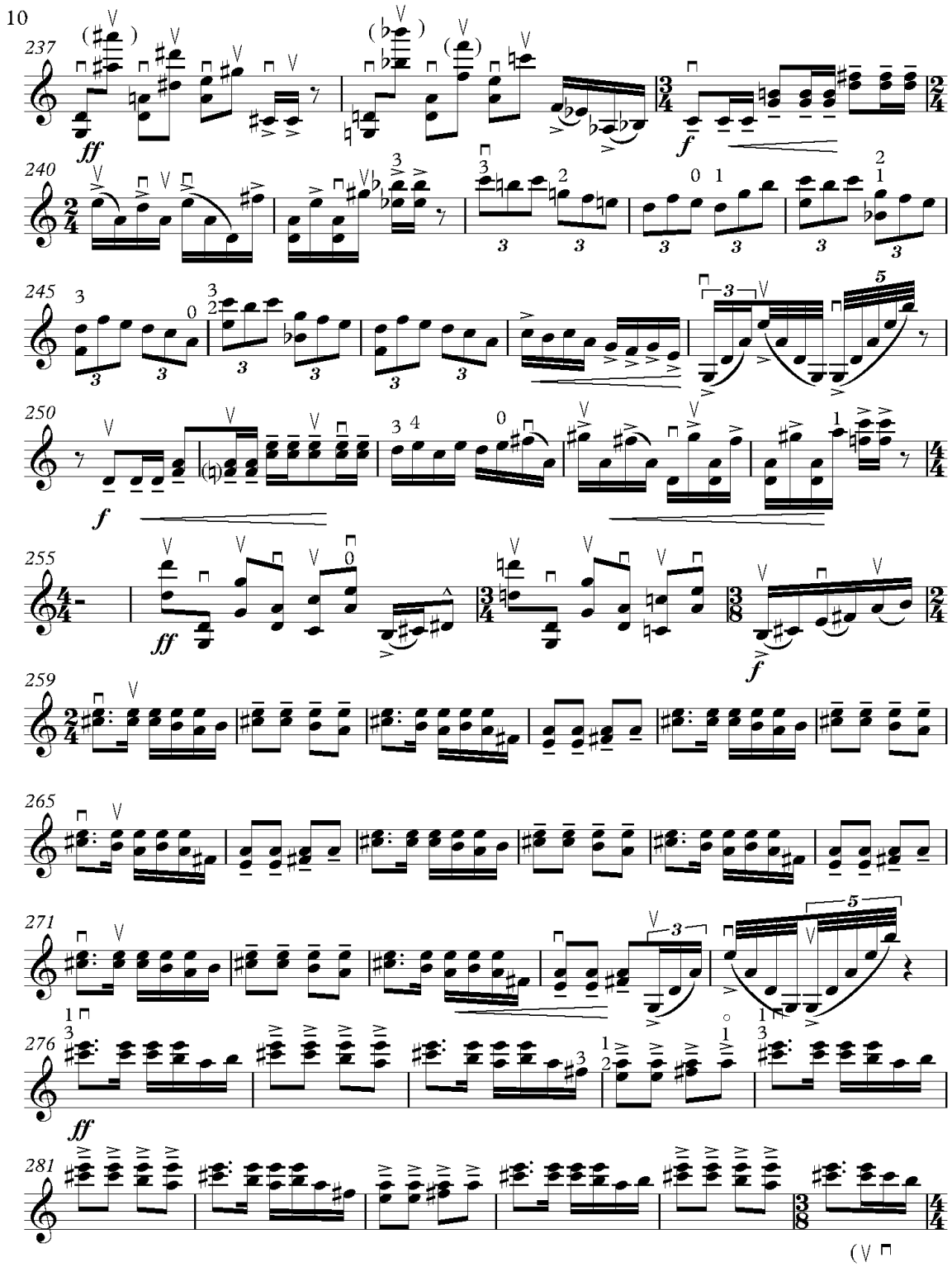


Violin

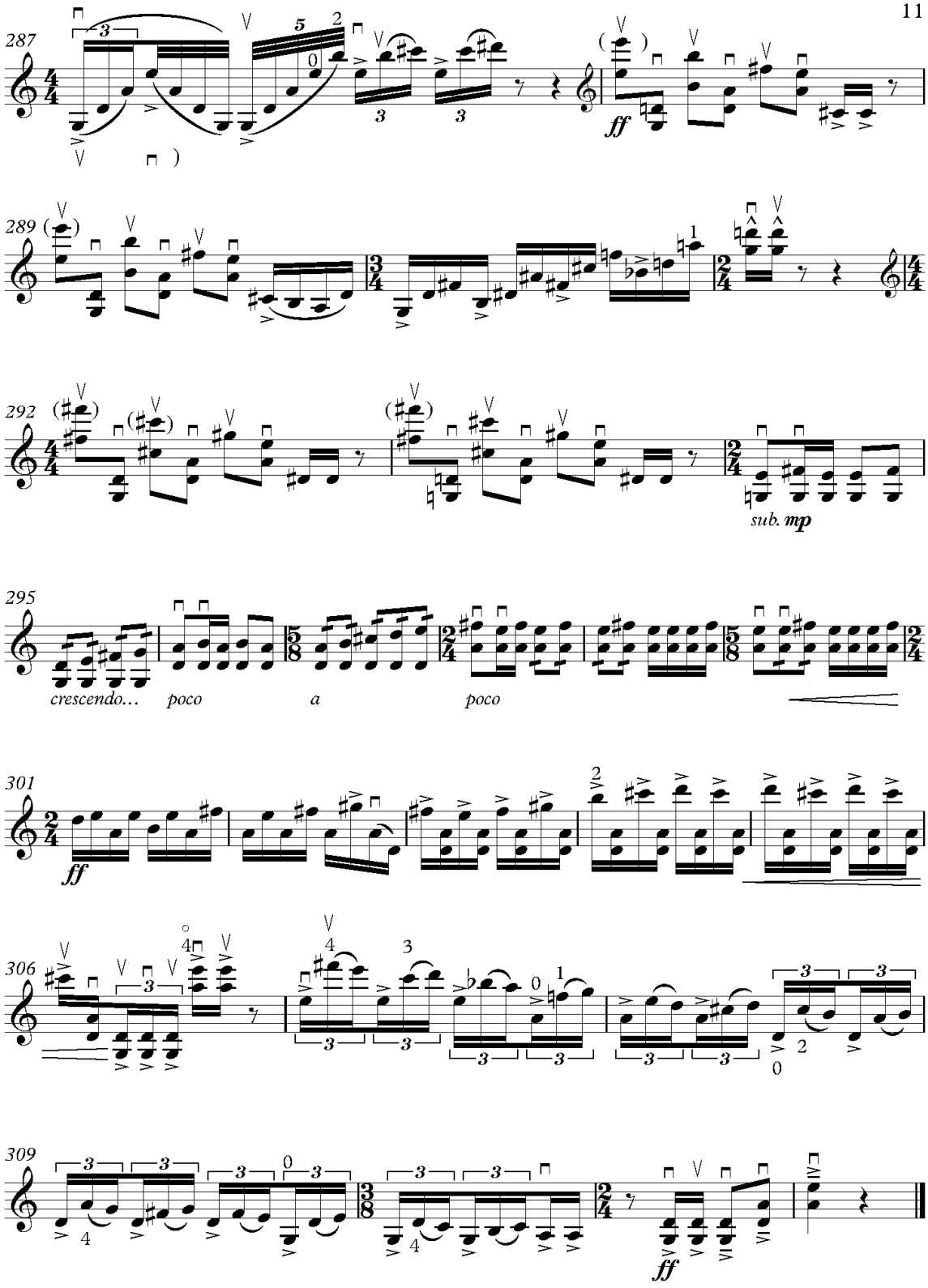
9



Violin



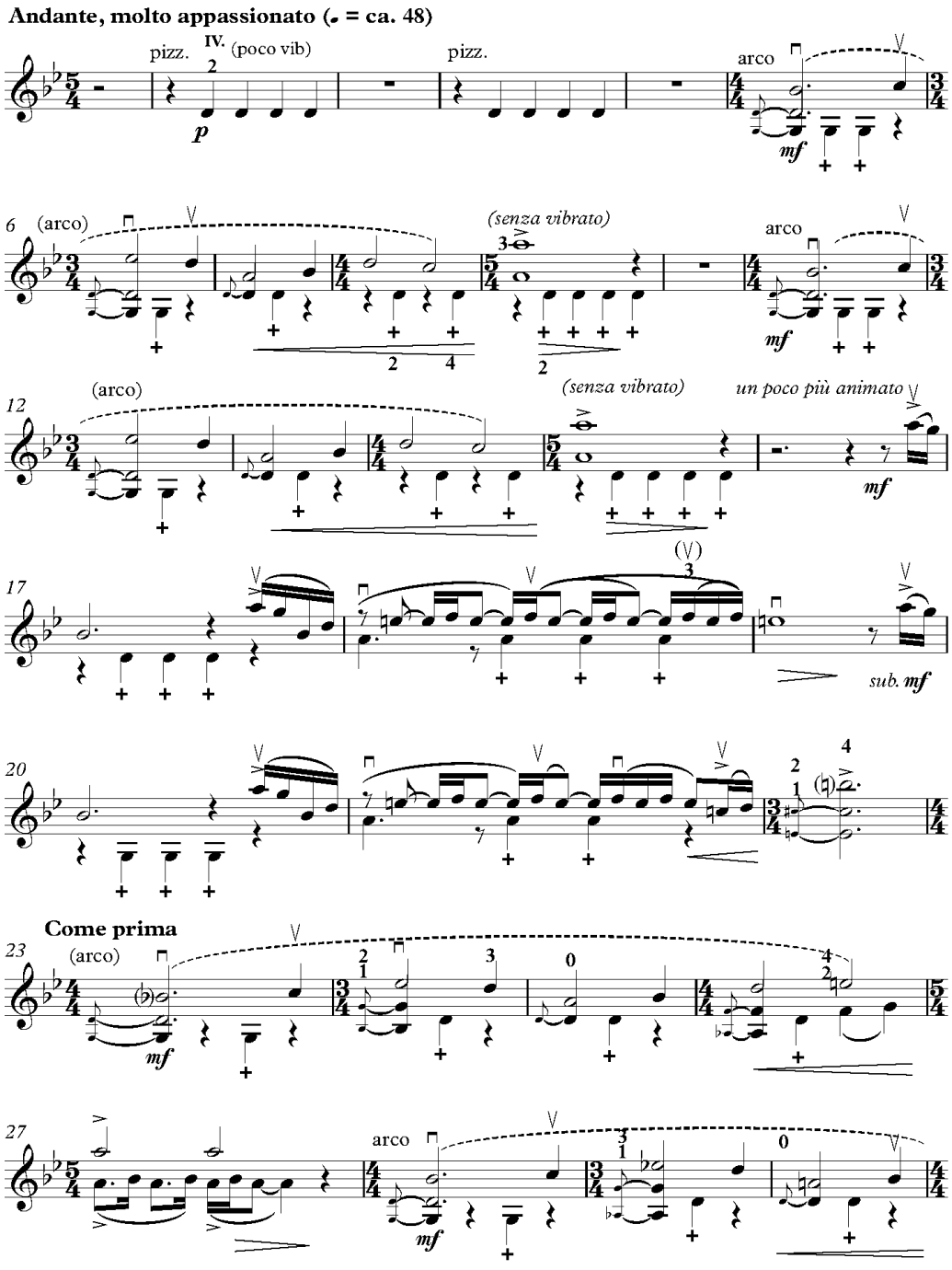
Violin

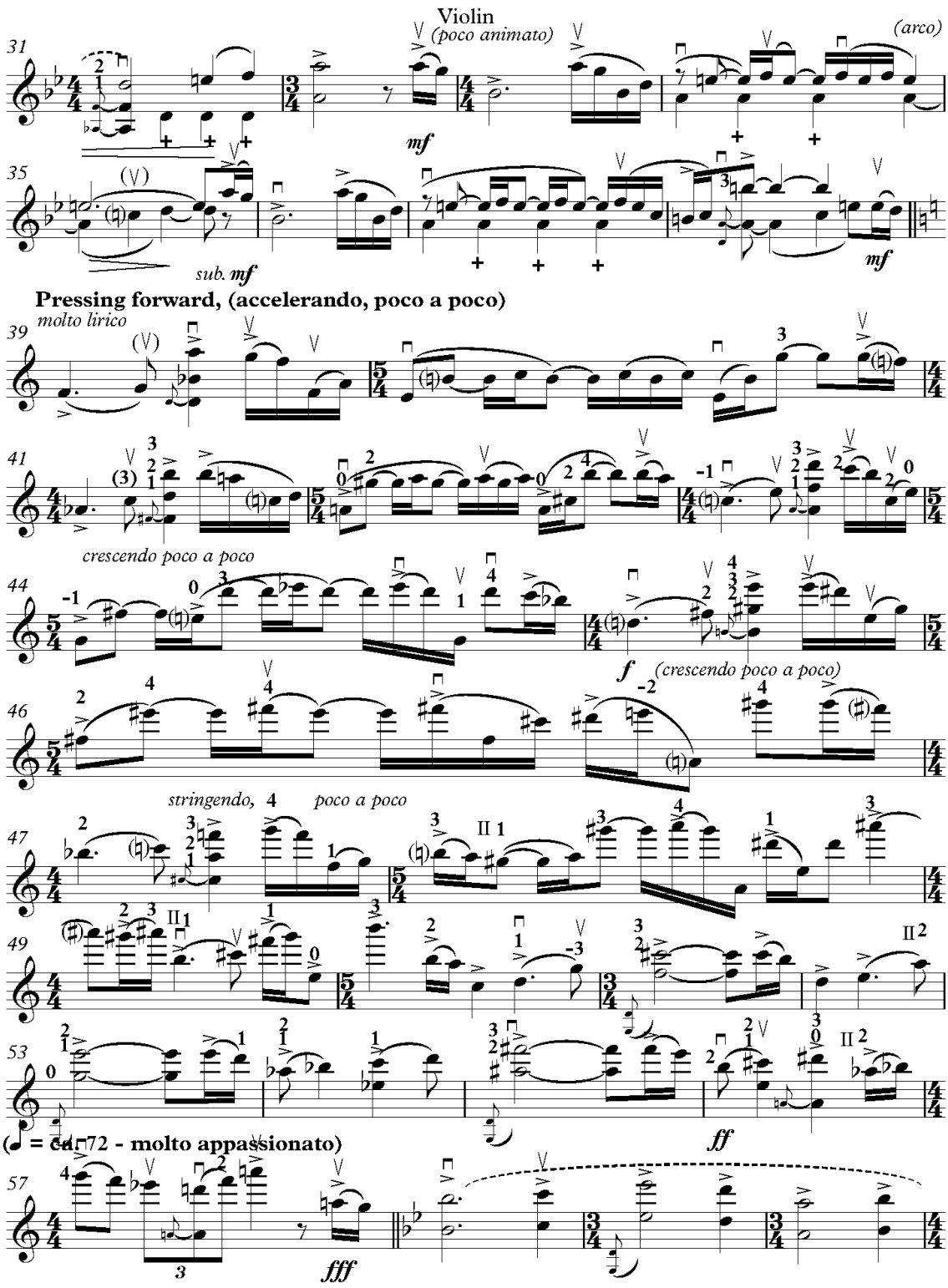

11
287
289
292
sub. mp
295
crescendo…
poco
a
poco
301
ff
306
309
ff

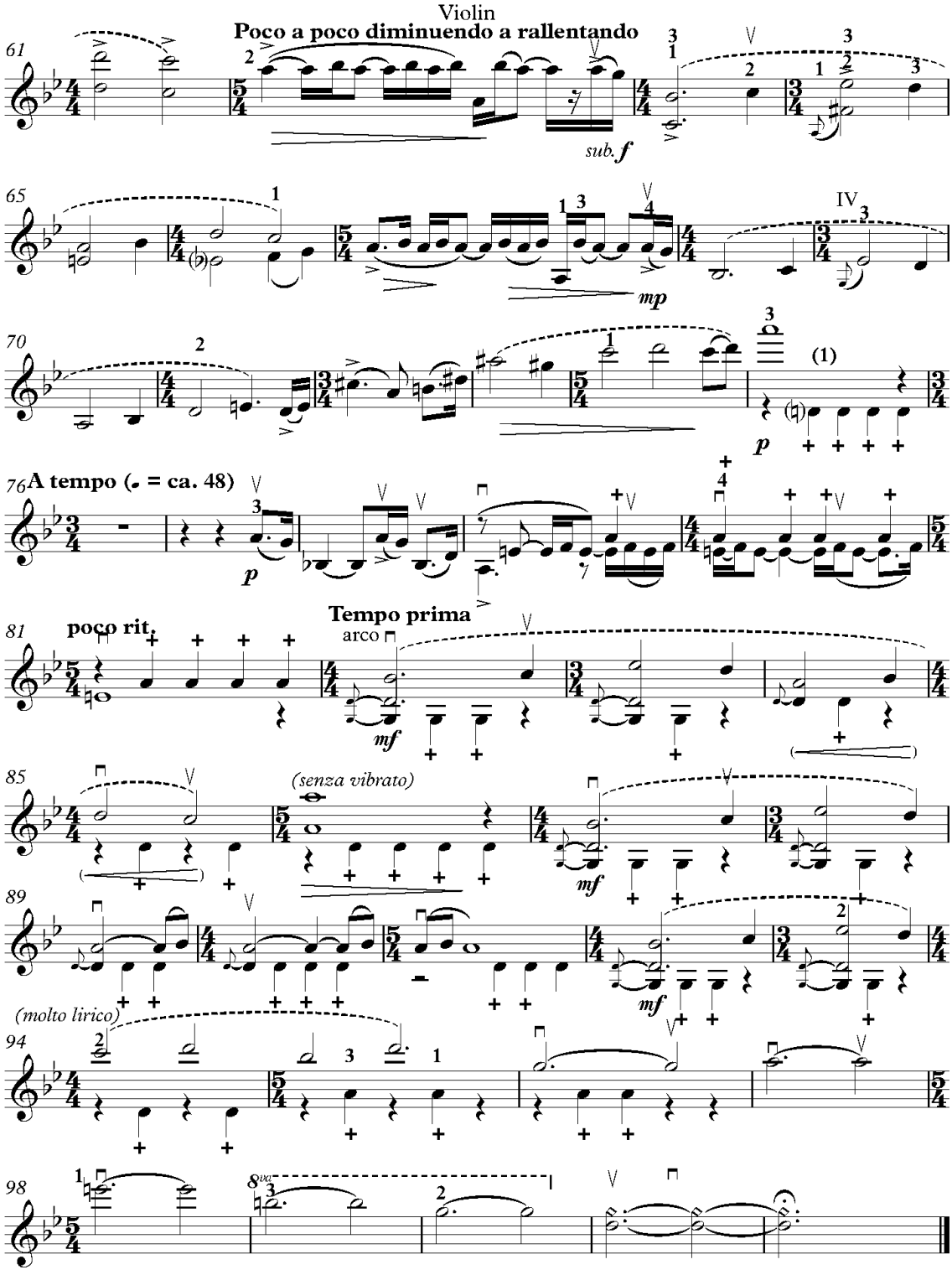
Movement II. *The Here and Now (real time)*

II. The Here and Now (real time)

Violin




Violin
(poco animato)
(arco)
mf
sub. mf
mf
Pressing forward, (accelerando, poco a poco)
molto lirico
crescendo poco a poco
f
(crescendo poco a poco)
stringendo,
poco a poco
ff
(♩ = ca. 72 - molto appassionato)
fff

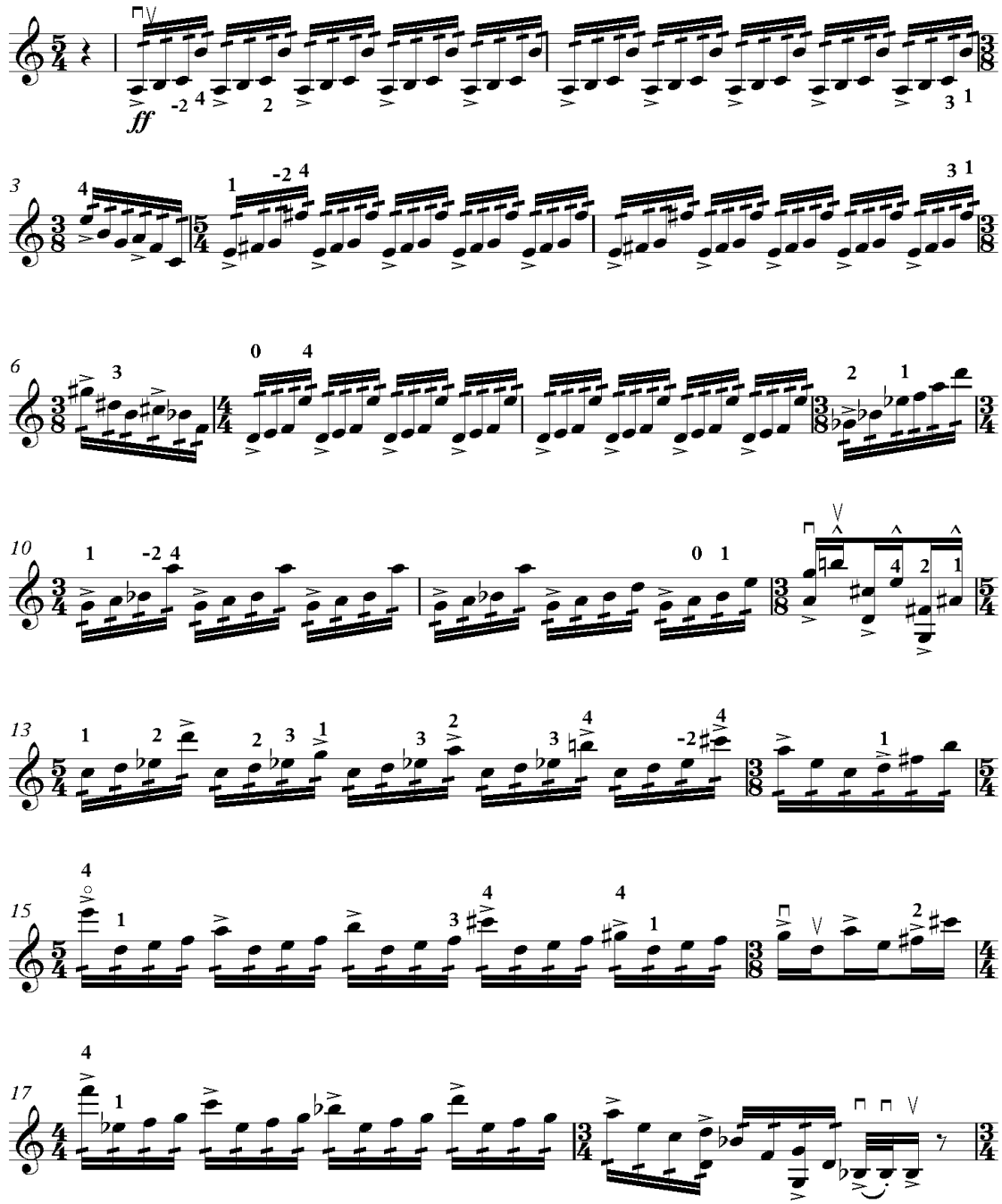

Violin
Poco a poco diminuendo a rallentando
61
sub. f
65
mp
70
(1)
p
76 A tempo (♩. = ca. 48)
p
81
poco rit.
Tempo prima
arco
mf
85
(senza vibrato)
mf
89
mf
(molto lirico)
94
98
8va

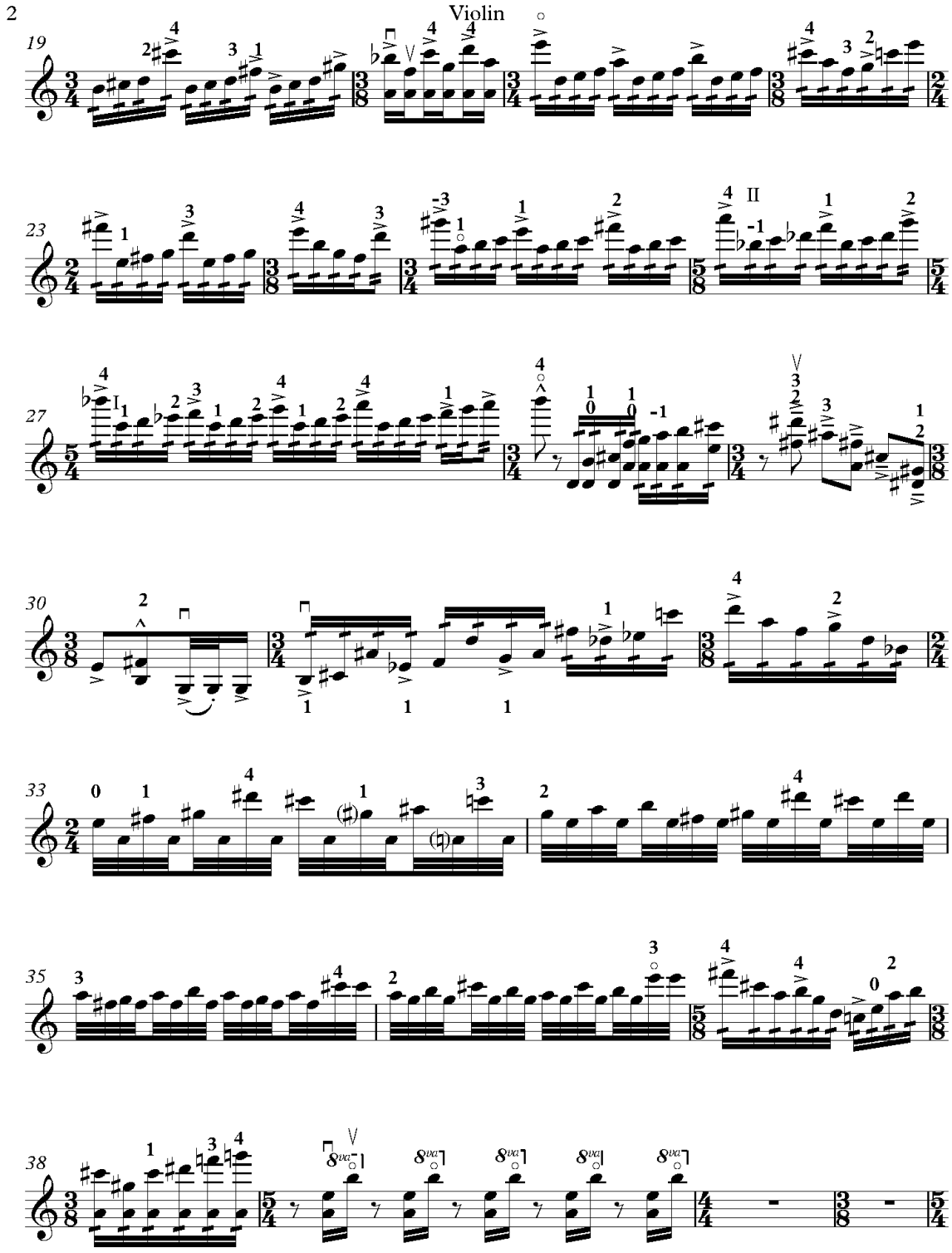
Movement III. *Real Deal*

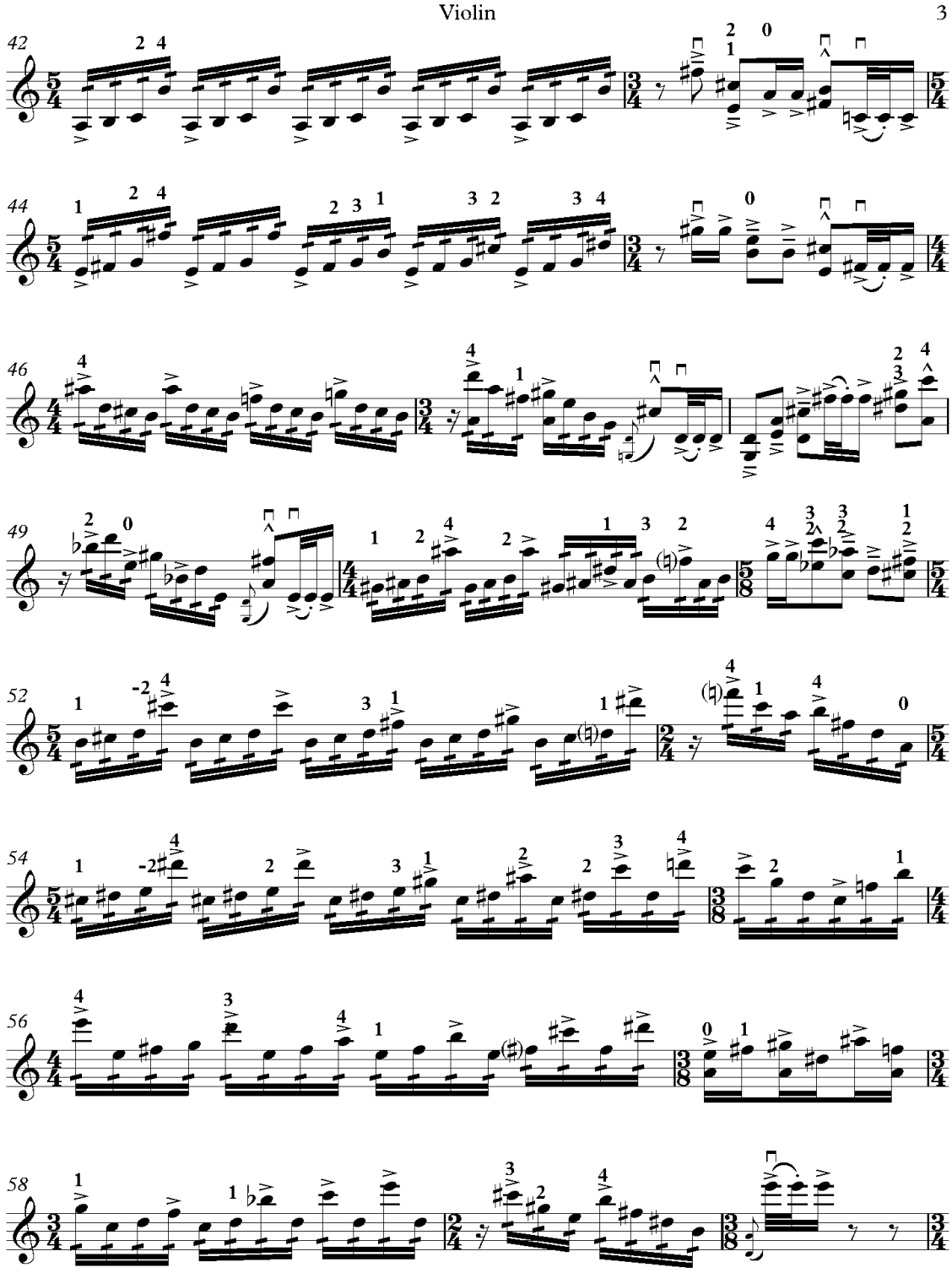
Violin

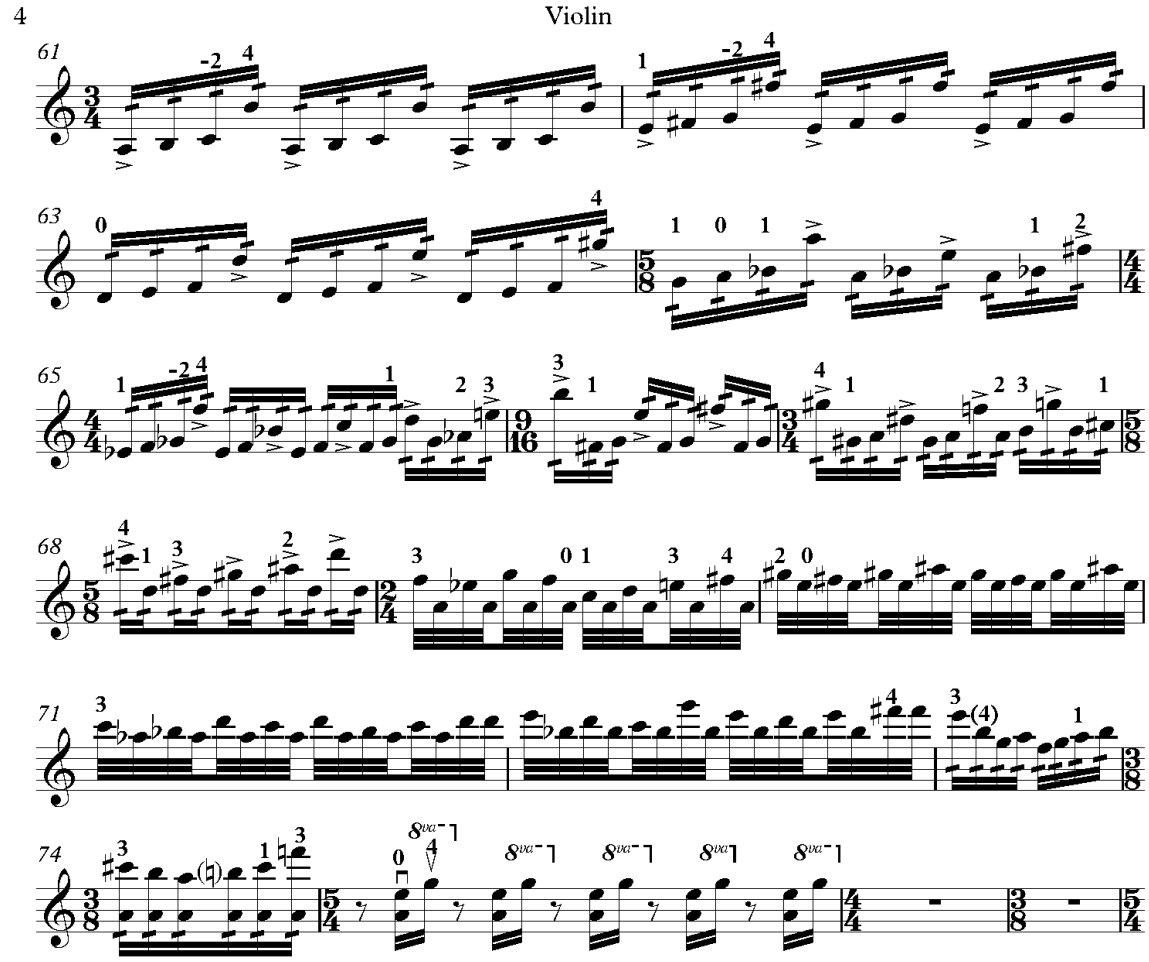
III. Real Deal

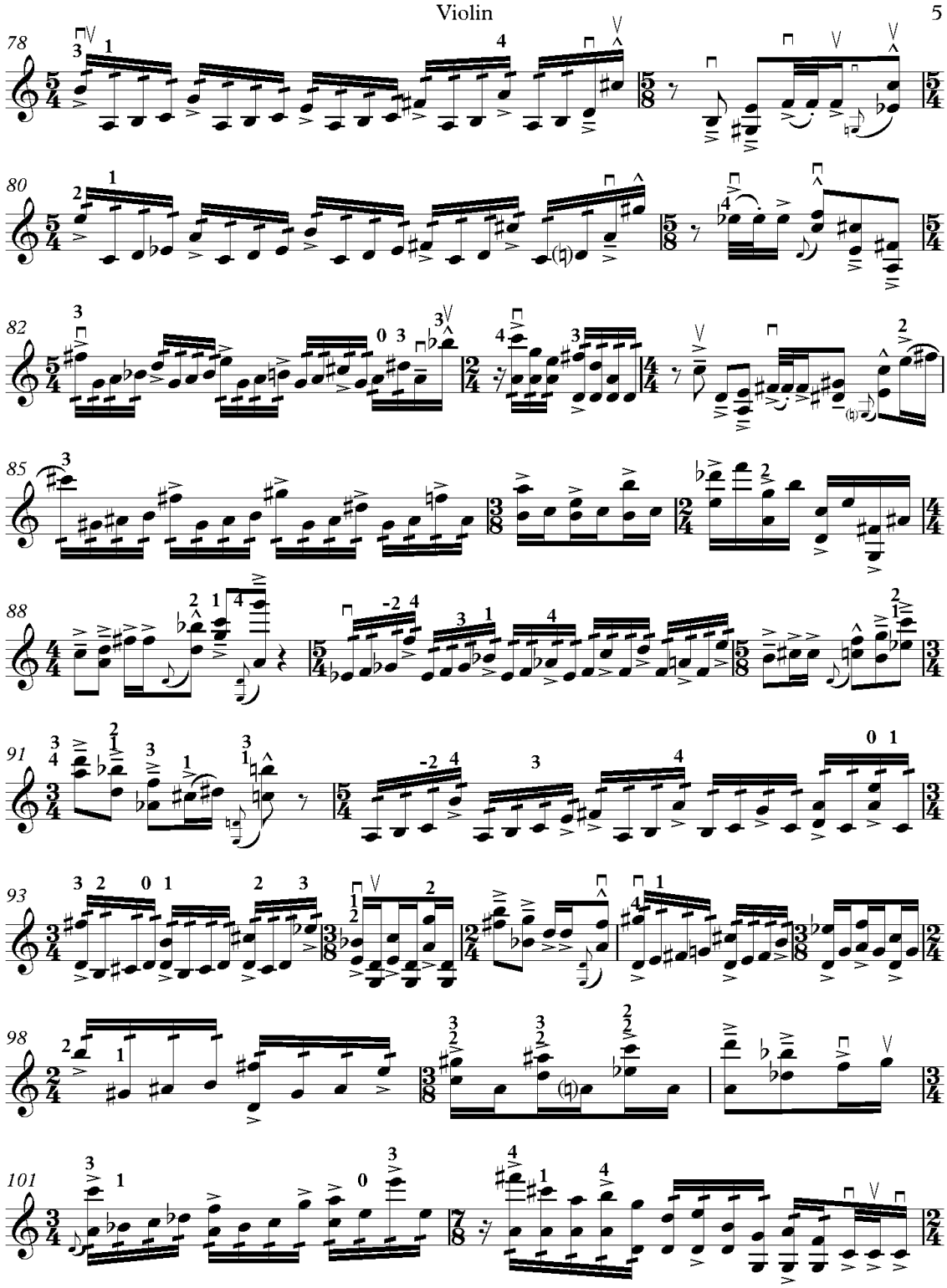
Presto, furioso (♩. = ca. 84)

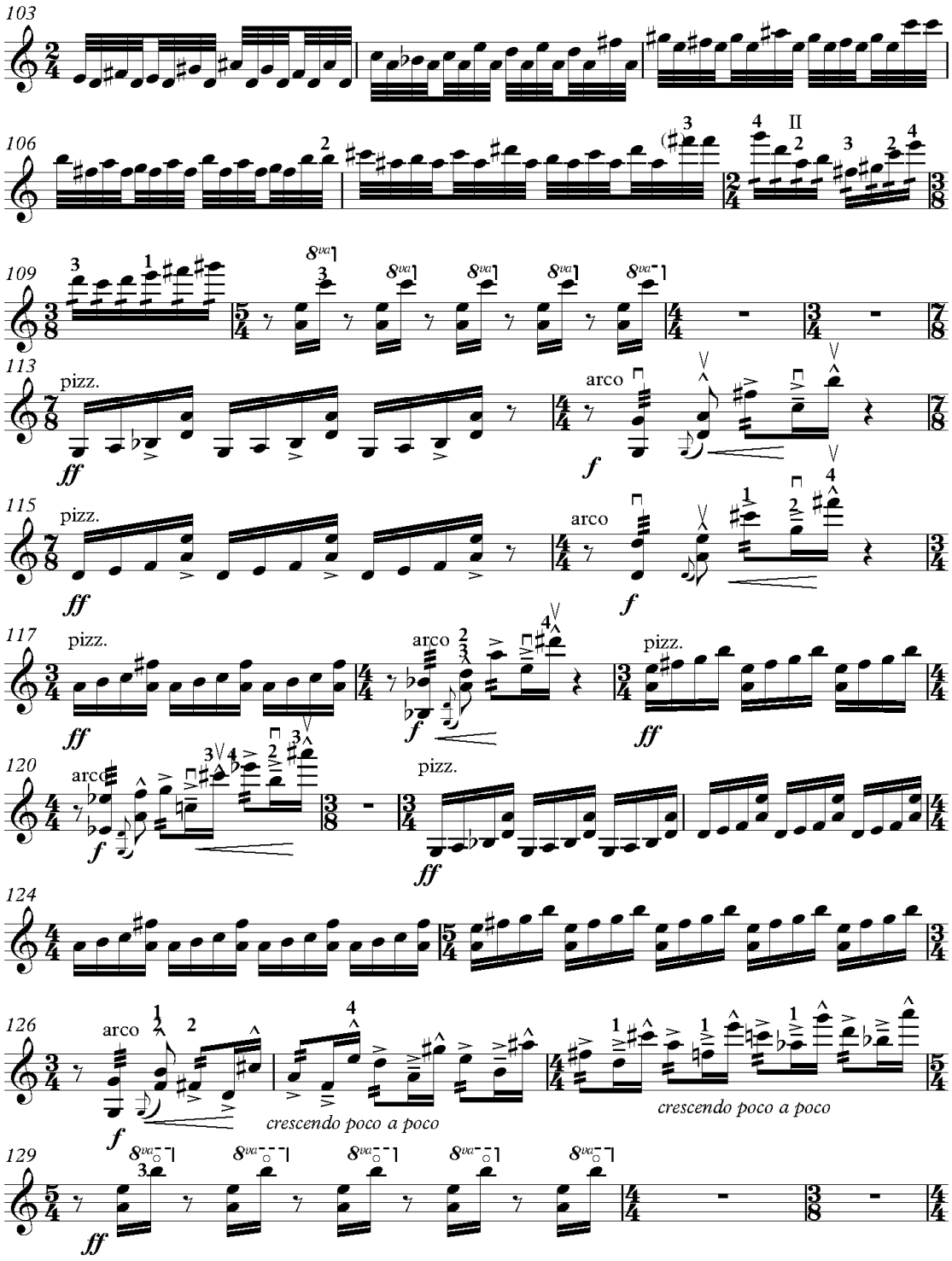


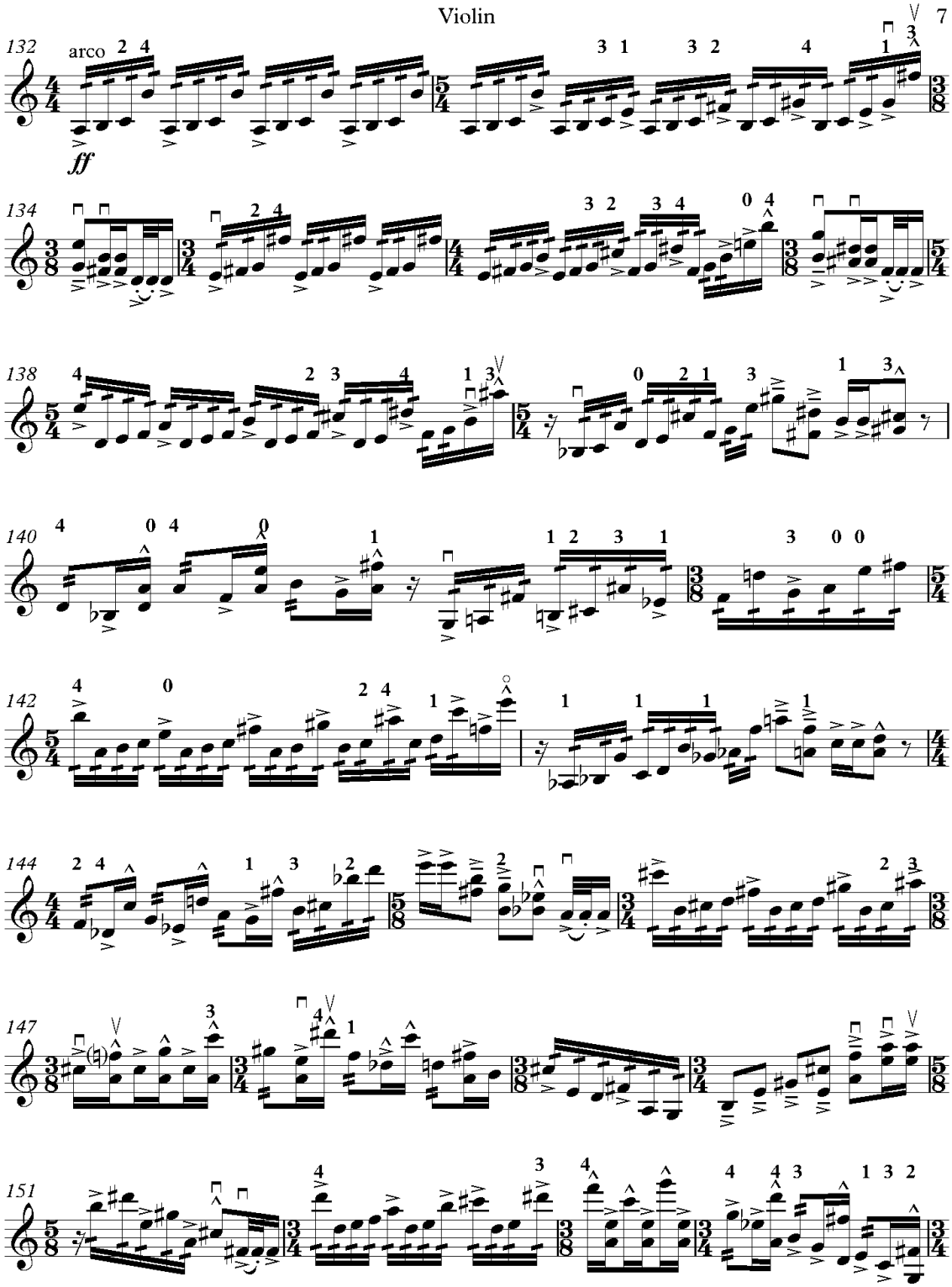

2
Violin
19
23
27
30
33
35
38

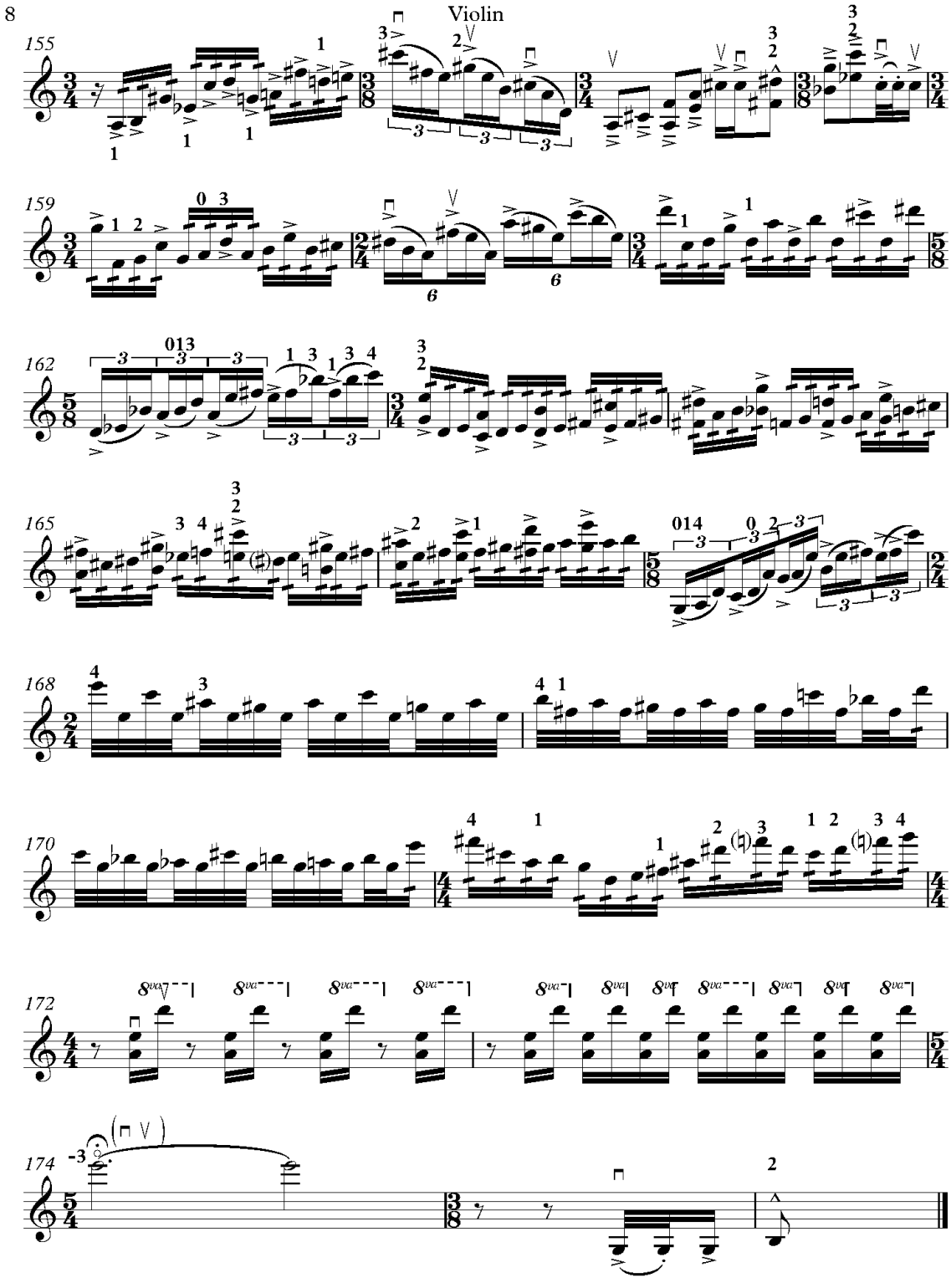

Violin
3
42
44
46
49
52
54
56
58


4
Violin
61
63
65
68
71
74


Violin
5
78
80
82
85
88
91
93
98
101


103
106
109
113
pizz.
arco
115
pizz.
arco
117
pizz.
arco
pizz.
120
arco
pizz.
124
126
arco
crescendo poco a poco
crescendo poco a poco
129


Violin
132
arco
ff
134
138
140
142
144
147
151


8
Violin
155
159
162
165
168
170
172
174

CHAPTER VI

PERFORMANCE EDITION COMMENTARY

Statement of Purpose

This performance edition is a violin part with an editorial commentary of Lance Hulme's *Reel to Real: Sonata for Violin and Piano*. Though continual feedback on the violin part was given to the composer during the writing process—affecting its final outcome—this specific part exists as a supplemental, interpretive edition.[12] Priority was given to providing guidance through the many technical challenges inherent in the work. It establishes a foundation of logical and idiomatic choices for the performer. While potentially pedagogical in nature, they remain malleable enough to serve any performer. Based on the final manuscript of Hulme's Sonata, this edition provides suggestions for fingering, string selection, bowing choices, and alternate options.[13] However, suggestions are limited in scope, maintaining a strict adherence to the intended textural style, and focus primarily on successful technical solutions rather than interpretive preferences, which other performers may not share.[14]

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[12] James Grier, *The Critical Editing of Music: History, Method, and Practice* (Cambridge; New York, NY, USA: Cambridge University Press, 1996), 151.
[13] Ibid., 152–153.
[14] For a similar approach see Wolfgang Amadeus Mozart, *Sämtliche Werke für Klavier und Violine = Complete works for piano and violin*, ed. Martin Wulfhorst and Eduard Reeser (Kassel; New York: Bärenreiter, 2005).

General Recommendations

The passages and intervallic motives of this atonal work, along with the frequent changes of position due to large intervals, pose challenges to the performer. Fingering suggestions are provided in this performance edition to assist the violinist in navigating the many technical challenges, as well as for stylistic or timbre choices. Some fingerings provide logical shifting patterns, focusing on efficient use of positions. Others indicate solutions that simplify the extensive string crossings necessary for the bow arm. Some suggestions potentially improved the accuracy of intonation or exist as reminders of common patterns that would be more recognizable if the passage were enharmonically spelled out. Certain suggestions indicate specific string recommendations for consistency and consideration of timbre. However, in cases where the fingering may be misinterpreted, indications of string are given using Roman numerals preceding the Arabic finger numeral.

By the conclusion of the sonata's composition, significant feedback had already been given to the composer regarding bowings, slurs, and articulation concerns. Many of these were implemented in his final score, though numerous additional suggestions and direction reminders have been added to the performance edition for clarity. Certain choices, like starting the first movement on an up-bow, were specifically requested by the composer (accentuating the open string combinations he sought to highlight). Bowings were chosen either to facilitate technical challenges (string crossings and bow distribution) or support the contextual musical ideas. Whenever possible, accents, down beats, strong rhythmic pulses, or longer diminuendos were given down-bows. Up bows

were used for pickups, repetitive circular string crossings, and long crescendos. Repeated down bows were used to keep passages physically comfortable or used to highlight emphatic accents or released notes. Bowings were intentionally kept consistent between similar passages. Certain string choices were designated for idiomatic fiddle-like strokes or to maintain specific timbres. Those suggestions were frequently indicated by fingering designations, but occasionally by Roman numerals.

Concern over unconventional notation may arise in certain passages. Rhythmic groupings like those in mm.250-51 go against the standard convention of grouping subdivisions of the beat together. However, they were left untouched for clarity as Hulme's groupings visually represent and aurally preserve the familiar rhythmic motive and melodic change that has now been shifted to the offbeat and across the bar line.[15]

Occasional notational changes were made to clarify the composer's requests and to conform to standard practices. In some cases, dynamic markings such as *crescendo* or *diminuendo* or their wedge representatives ("hairpins") were moved below the staff and to the first notes they affected.[16] Instructions such as *arco* or *pizzicato* that are technical in nature or not directly related to the dynamics were placed above the staff accordingly.[17]

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[15] Grier, 167.
[16] Read, 253.
[17] Kurt Stone, *Music Notation in the Twentieth Century: A Practical Guidebook* (New York: W.W. Norton, 1980), 33.

Notes for Performance

Reel to Real is a sonata for violin and piano, in the traditional understanding of the classical genre, and is a work in three movements with a fast-slow-fast form. It is a chamber music piece for two instrumentalists who share equal partnership in exchanging motivic dialogue throughout its musical development. The piece is an homage to Hulme's grandfather, who was an Appalachian fiddler.[18]

Movement I, *Getting Reel*, is lively, energetic, and rhythmically jaunty. As the title implies, this movement incorporates a free-flowing style and melodic fragments that strongly resemble the folk reel though occasionally, as in mm.3-5, they are twice as fast as the traditional 8th-note melodies of the duple meter genre.[19] There are rapid string crossings, seesaw-like fiddle gestures, and various folk inspired motives that are interspersed with moments of virtuosity. The movement is reminiscent of an Appalachian fiddler playing a breakdown of varying dance tunes, with its constant figurations, arpeggiations, and virtuosic flare.[20] The combination of folk fiddle influences and virtuosic writing is juxtaposed with rocketing ascending scales, intense unstable triplet descents, and the continual return of the opening gesture in the first seventy measures.

The opening motive of two voices—one descending in perfect-fourths, the other in perfect-fifths—weaves its way through the movement in various modulations. It initiates new, small sections that break out into hoedown figurations, growing into sudden

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[18] For a chronological description of specific technical issues and performance suggestions see the Appendices that follow.
[19] Francis Collinson, "Reel," Grove Music Online, Oxford Music Online (Oxford University Press), http://www.oxfordmusiconline.com/subscriber/article/grove/music/23050 [accessed August 27, 2016].
[20] Pauline Norton, "Breakdown," Grove Music Online, Oxford Music Online (Oxford University Press), http://www.oxfordmusiconline.com/subscriber/article/grove/music/03898 [accessed August 27, 2016].

outbursts, which end abruptly before beginning once again. The middle section is less frenetic, more melodic, and taps into a less classical and more folk-like spirit from the violin. Towards the end, there is a constant increase of intensity with a momentary reflection in what feels like compound meter. Finally, the opening gesture is juxtaposed with melodic folk content as the movement races to the finish.

Movement II, *The Here and Now (real time)*, is much more serene and tranquil, offering a bit of respite from the persistent outer movements. The use of texture is more transparent and sparing, and has an elegiac sense of serenity to it. The structure of the movement is organized as a large A-B-A form, and the movement has a consistent sense of pulse and meter. It opens with an austere descent in the piano and ominous pizzicato from the violin. During much of the A section, the violin plays one of two lyrical lines while dialoguing with simultaneous pizzicato, which provides rhythmic motion and a regular, tolling, bell-like underpinning. The B section is melodically intricate, complex, and larger in scope and range than the A sections. Its soaring range and arching structure play the highpoint for the larger arch of the entire movement. The sparse dynamic indications need not relegate the performer to an expressionless performance, but rather each phrase should be allowed to blossom or decay as the performer feels compelled. The composer indicates long melodic phrases—in the performance edition, these have been broken into more practical bowing choices that preserve the integrity of the musical phrase while avoiding changes during left hand pizzicato notes. Many of the long slurs in the B section function similarly to the dotted slur markings of the A section—i.e., representing a full musical breath and phrase. One technical hurdle is the challenge of

measures like m.9 (15, 75, 81, etc.), where the right arm must *diminuendo* into a beat of silence while the left hand continues pizzicato beyond. Keep the bow very light when approaching the tip--a *diminuendo* to *niente* might be most successful.

Movement III, *Real Deal*, is a blazing work of energy that simmers, hisses, and continually boils over. Its performance indication is aptly marked *Presto Furioso*. The musical effect, one of perpetual motion and fireworks, is created by the melody written as constant 16th-notes, but with the bow articulating them as 32nd-notes. The movement is a virtuosic display of speed and technical demands for the left hand. The violinist is frequently required to find precipitous double-stops between moments of furious passagework. Unrelenting and overwhelmingly challenging, it is intended to leave the audience and performer breathless. Hulme adds to the thick, surging texture with calls for ricochet strokes, artificial harmonics, and enormous register changes.

For some performers, one of the most challenging aspects may be the requirement of the large hand frame, which is used throughout much of the movement. In the first beat, and those that follow, the player must span a major-ninth in 1st-position. Though it is not quite the size of a 10th, the left hand is basically holding the frame of a fingered octave, which it must repeat many times in quick succession. Therefore, the performer would be wise to position the hand closer to 2nd-position and allow the first and second fingers to reach back, thus mitigating the strain in reaching this very large interval.[21] The basic stroke of much of this movement is a fast and precise *detaché*. Good arm weight near the middle of the bow will produce the necessary resonance, but the stroke should be

[21] Galamian, 28.

facilitated with a flexible wrist. Too much tension in the wrist will lead to fatigue in the arm, as each little stroke will then rely unnecessarily on the elbow. The necessary endurance will come from staying relaxed and efficient, and producing shapes and contours to provide variation in the right arm.

This sonata is a demanding work for both the pianist and violinist. It contains endless technical demands and idiosyncrasies that will challenge the performer. The music is hearty and stalwart, and should be approached with vigor and passion.

This project was a formative experience for me. Collaborating with a composer on a new work is a rare experience, and working with a composer who was receptive to suggestions allowed me to explore creative options for overcoming difficulties encountered in the score. Certain passages that posed issues were discussed and, in some cases, an explanation regarding the composer's intent gave me a better understanding of how to achieve the musical goal, or how to suggest he modify the notation so a violinist would intuitively understand his intent. I gained insight into the process of a composition's development and a greater appreciation for the way specific compositional techniques permeate, impact, and are interwoven into small and large scale aspects of a given work.

In approaching a contemporary work such as Hulme's sonata, an artist is afforded the freedom to perform and execute the composer's demands without the constraints of adhering to a type of performance practice or set of traditions associated with composers and works that have been longtime standards in the repertoire. This piece also requires unconventional approaches to certain techniques,

and where the challenges are most demanding, the style and lack of precedent grant great freedom to the artist that is exciting and inspiring.

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Scores

Lance Hulme's original unpublished manuscript *Reel to Real*.

1. Early drafts
2. Final Version

APPENDIX A

MOVEMENT I NOTES

Movement I. *Getting Reel*

m.1 This unique bowing, starting this recurring motive on an up bow, gives the gesture a jaunty syncopated feeling with the double open-strings always on a down bow. The opposite can work, but the composer felt strongly about specifically indicating this himself.

mm.3-5 The use of the open E string is more characteristic of a folk and fiddle style both in sound and circular bow stroke. Likewise, use the open A in m.4.

m.9 Using first for the A-sharp and B gets the hand out of half position and ready for the material in m.10. Placing the first finger on both D and A strings will make the hop of the fifth easier between n.4&5.

m.12 Use the open E in this measure so all three of them sound the same and the string crossing style remains the same.

mm.12-13 The use of accents in the movements is quite liberal but should be approached with caution to avoid pedantic phrasing and forced notes. They frequently outline interesting rhythmic syncopations or show points that can be punctuated while allowing surrounding notes to be played with more ease and carefree attention.

mm.15-16 Keeping n.1&3 on the E string will provide a unified timbre. 3rd to 1st position would be a secure way of grabbing those spots.

mm.17-21 Using open strings here whenever possible will allow the timbre to be open and ringing with a free bow arm.

m.22 Shifting to 3rd-position will make playing the perfect-fifth of m.23 more successful.

m.35 Starting this measure in 5th position allows one large shift down to first position for the G-sharp, or two smaller shifts with 3rd-position on C-sharp, then on to first.

m.36 This bowing is best understood and played as a very buoyant up-bow staccato. The bow can leave the string as it travels after each 16th-note.

m. 43 The main motive from measure one of the falling fourth & fifth intervals is double timed here in this measure. Starting this furious measure with a down-bow works well. Likewise, in m.65.

m.50 The triplet 16th-notes here are like the fast scrub stroke of a folk fiddle style. Throwing the bow fast with the wrist for the separate bows and then opening up the arm for the slurred 16-notes will create an exciting line.

m.51 This measure and many others (m.55, 67-70, etc.) contain a triplet 16th-note pattern with the second and third notes slurred. The first notes of each group can be played with a fast down-bow to bring out

the driving tempo and accelerated rhythmic pulse, then allowing the arm to rebound back to create the up-bow.

m.86 This measure is the climax of the preceding musical line. Large arcing and sweeping right arm string crossings will produce the whirling sound needed here. Likewise, m.95

m.87 Starting this measure in 3rd-position will make the next passage of thirds and fourths easily played.

mm.96-99 This passage will be most successful in second position due to the thirds and fourths. Then, at the last note of m.99, shifting to 4th position would be ideal.

m.132 This measure and others contain the indication to use left-hand pizzicato. The note over which the + is indicated is not obligatory, as splitting the pizz. between the hands is only done to facilitate the performer's ease. Performers may find a different combination of pizz. more to their preference—evenness of sound and speed is the priority.

m.159 The thirds followed by the octaves require this measure to be played in 5th-position. This will necessitate a large leap from the previous measure, or getting to 5th-position in m.158.

m.180 This measure contains numerous descending fourths which are tricky for intonation. Extending back with first finger for the A-sharp, rather than going to half position, might make the second beat more successful.

mm.181,184 The eighth-rest in these measures is needed to safely make the large shift up to 5th-position to prepare the measures to come. Shifting to 5th-position on the A-string will also decrease the string-crossing size.

m.188 The sequences of three descending fourths in this measure can be most easily played if each of the groupings is in one hand position. This allows a consistent hand frame for the perfect-fourths between the first and second fingers. Shift to 2nd-position for the C, 1st-position for the F-sharp, and low 1st-position on the B-flat.

mm.190-91 In contrast to the opening measure, the motive here has fingered notes descending by fifths and occurring, instead, on the off beats. However, these (and similar measures, mm.224-25, 237-38, 288-89) contain extraordinarily difficult register and string crossing challenges due to the octaves that must be found from nowhere. Strong preference should be given to the lower of the octave notes—forgoing the top note would be an individual's decision.

m.209 The sequences here can best be played in tune by placing the finger on both strings to bridge the perfect-fifth. (A slightly flatter finger placement throughout this measure would allow for better intonation.) mm.221-22, 234-35, 290 are similar.

m.252 Fingering the E in this measure will help simplify the acrobatic string crossings that would otherwise make up mm.252-54.

mm.276-86 This entire passage is going to stay mostly in 5th-position. Use the beat of rest in m.275 to travel from 1st to 5th-position. To help prioritize the melodic line of the lower notes in these double stops, distribute the weight of the bow arm with slightly more preference to the lower string.

mm.278-79 This could be played staying up in 5th-position moving to the lower strings, but it is easy to drop back to 3rd-position for a moment (eliminating timbre change), using the A to shift back to 5th-position. (Use of the natural harmonic would facilitate this quite well).

APPENDIX B

MOVEMENT II NOTES

Movement II. *The Here and Now (real time)*

m.2 The indication to play this on the G-string is so that, per the composer's liking, the pizzicato notes may be played with a small amount of vibrato.

mm.8-9 If playing these measures in 1st-position, reaching the D-string in m.9 will be easier with either first or second fingers. However, in 2nd-position, the fourth finger might work nicely and give good control of the *diminuendo pizzicato*.

m.23 When playing this chord, arrive on the B-flat alone quite soon, similar to the way the chord in m.24 will have to be played to allow for the pizzicato on the second beat.

m.63 The first chord is found most easily by going to 3rd-position coming from the previous measure. Changing to 1st-position on the C-natural will prepare the hand for m.64, where the chord voicing spaces all three notes a whole step apart on each string and is easily played by fingers 1,2, and 3.

APPENDIX C

MOVEMENT III NOTES

Movement III. *Real Deal*

m.1 This passage contains the repeated intervals of two seconds followed by a leap of a seventh. Its *Presto* nature requires that the leap of a seventh not be played leaping the D-string but rather by extension of the fourth finger. This passage is most easily achieved with the hand being in a quasi 2nd-position, allowing it to comfortably stretch back for the 1st position. The B and C-naturals are played with second finger allowing the leap of the seventh to be held like a fingered octave in the hand (likewise mm.4-5, 10-11, etc.).

m.13 It is easy to overlook that the composer has asked for the last note of each group to receive the accent. Though the first three notes stay the same, the moving musical line is in the top voice, the last 16-note of each beat (similarly mm.19, 52, 54, 63, etc.).

m.18 The last beat of this measure is designated with two down-bows and one up. The intended stroke here is a "ricochet." As the player finishes the previous stroke of the second beat, an up-bow, the bow will leave the string allowing the third beat to be thrown, initiating the ricochet stroke. (This is similar to mm.30, 43, 45, 47, etc. where the bow is thrown after the retake.)

m. 31 The accented notes divide this measure into four groups of three notes each where the spacing between the fingers (on one or multiple strings) is two whole steps. Shifting before each group, using 1st finger to start each pattern, will use four different positions but simplify the complexity of the chromaticism here.

m.33 Shifting from 1st to 3rd-position on the D-sharp is most logical, but the last three E-string notes should be fingered 1, 2, 3 as, enharmonically, they are each a whole step apart.

mm.43, 45 The tenuto marks here indicate that the performer should give care to play the 8th-notes with their fullest possible value, using longer bows, while the ^ sign gives them permission to allow the 8th-note of beat 3 to be short enough for the retake necessary to play the ricochet stroke (likewise in m.47, beat 3).

m.48 The fingering in this measure should be understood as maintaining the whole-step relationship between the fingers. The double-stop on beat 3 is a whole step from the F-sharp. The C-natural that follows is a whole-step spacing from the third finger of the D-sharp.

m.60 The indicated grace note is difficult to execute for the ricochet high E to start on time. It can be hooked into the previous up-bow (the last 32nd B-natural of m.59). Pristine cleanliness of this gesture may be impossible and is likely not intended.

mm.63-64 The third beat of m.63 has a very challenging leap of an augmented 9th. Play the F-natural on the D-string and the G-sharp on the A-string in 3rd-position, followed by the G of m.64 with 1st finger before shifting back to 1st-position at the open A.

m.78 This fingering is suggested to avoid a rapid string crossing over the D-string, with the 1st finger having to jump as well. Moving from 3rd-position to 1st position allows the quick shift to take place between notes on adjacent strings and between two comfortable positions.

m. 80 This measure is best played in 3rd-position to keep as many notes as possible on the same string. The second finger can easily be the guide note from n.7 in m.79, bringing the hand securely to 3rd-position for m.80 and limiting the string crossing's size.

m.88 This measure's intervals and large leaps present a real challenge moving from intervals of a sixth to a fourth, then the 15th with open A. Shifting and finger replacements make this measure extremely challenging. The melody of the top voice should be the priority.

m.99 Rising sixths in this measure are most easily played with the same finger combination, with a shift of position while sounding the open A. Thought of enharmonically, the intervals are minor-sixth, minor-sixth, major-sixth.

mm.107-9 To avoid the unnecessary changes of position, shift from 3rd to 6th-position on the F-sharp and remain there until returning to 3rd-position on

the A-string, F-sharp, in m.108. Holding the third finger down allows the tritone of C-natural to be found easily with second finger.

m.120 With two enormous, daunting leaps in this measure, the only thing to do is just go for it and hope for the best. Shift to 3rd-position on the C-sharp for the next three notes and then release the left wrist early to prepare the leap of the major-ninth.

mm.127-8 The pattern here is deceptive in nature but can easily be conquered by playing the last half of beat 3 in m.127 in 1st-position along with the down beat of m.128. Allow the first finger to bridge both A and E string so that it can play the B and F-sharps. In m.128 take this same hand frame and move it to 3rd-position on n.2 (the D), then 5th-position (F-natural), etc., keeping the first finger stopping the fifth across both strings.

m.155 Finding patterns of finger intervals can make this atonal music fit in the hand with ease. Each three-note group should be played in its own position by shifting to 1st finger on n.1, n.4, n.7, and n.10. This simplifies the work done by the left hand.

m.168-76 Though there are no dynamics indicated in this final run to the end, it should be a cataclysmic event of fury and power. Take as many bows as needed in m.174 and allow the ricochet of m.175 to be raucous and dogmatic.